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Art Digest

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Letters

Crampton: A Postscript

To the Editor:

Inasmuch as my answers to the questions in the symposium called "The Creative Process" [ART DIGEST, January 15] were predicated on the foreword which I submitted, and which was deleted, I believe that for the sake of charity you should publish these remarks.

Categorically, my intention was to point out that the "modern movement" is not confined to the painting world, and that only through an identification with the specific can what is now an undercurrent of thought be brought to the surface of understanding.

The Hindu phrase "to grasp the self-existent" is of great determining value. A painting today exists for its own sake only and is not related in content to anything else, sentimentally, politically or socially.

Rollin Crampton
Woodstock, N. Y.

[N.B. Limited space made it impossible to print all of Crampton's comments. The following are excerpts from Mr. Crampton's deleted foreword: "Non-objective painting symbolizes the All through its oneness. It exists as one thing and does not attempt falsification through pretense and imitation... Today in order to see a painting it is necessary to experience as well as to look at it. Through this experience one perceives the law preceding the form..."]

Disclaimer

To the Editor:

Kindly advise your readers that Mr. Rollin Crampton and I know each other so little and for such a short time that Mr. Crampton has no basis by which he can make the claim that my "belief" (sic) is similar to his "philosophic searchings". The fact is that my work and published writings show that I am opposed to the very things Mr. Crampton says in the statement you published.

Furthermore, I do not presume to know his "philosophic searchings" and for him to claim he knows what I believe in, is a presumption. The fact that we have on a few occasions discussed general questions does not give him the right to claim either them or me.

I also wish to reject the insinuation in his statement that I maintain a body of "belief" and that this "doctrine" is held in common with Ad Reinhardt and Mark Rothko. This is unjust to everyone concerned. One of the most important implications of my work is precisely that I am against dogmatic belief. And I have often made it clear that I am not only against the dogma of others but that I do not come with dogmatic belief for others. I take full and single responsibility for my work, thought, acts as I feel one should.

I should like, therefore, to make clear to your readers that I have no affiliation either with the beliefs or non-beliefs of Rollin Crampton, of the artists he mentions, Ad Reinhardt, Mark Rothko, or of anyone else.

Barnett Newman
New York, N. Y.

Bouquet

To the Editor:

I want to tell you how much more entertaining your magazine is since the new ownership took over. It is good seeing new artists names appearing, good creative work, and particularly the symposiums you've been running. This should be kept up and in the end put in book form. The reading public and other artists like to know how their artists think and work.

Edward Winter
Cleveland, Ohio



Cover: Single Spout Jar, a clay pottery piece from the Salinar culture on the north coast of Peru, dated between 400 B.C. and 400 A.D. This figure appears in "Ancient Arts of the Andes," by Wendell Bennett, with an introduction by René D'Harnoncourt, to be published in February by the Museum of Modern Art. Figure is in the collection of R. Larco Hoyle, Chiclín, Peru.

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A See Change by Hubert Crehan

No show for years has let loose such unbridled praise and enthusiasm as the Stable group's third annual of painting and sculpture that is stampeding to a finish February 20.

Like the other two heats of previous seasons (last year and in 1951), the current exhibition is a many-gated event, and the touts from all quarters have put it across the board that for grooming and class this show is out in front by a furlong.

Bigger than ever before, there is a better view of the local art field, and the exhibition affords a look at the champions, those who have been in contention for a long time, a good number of yearlings, a few dark horses, some geldings, mustangs and a couple of old plugs that seem to be readier for the pasture than the paddock. Altogether it makes a well-curried impression.

Taking the field into consideration, it is an uncommonly prodigal display of the vigor and stature that contemporary painting and sculpture in New York has reached in 1954, and it makes a group show which is the peer of any in the country, more exciting than most.

The show has the look of champing at the bit, kicking over the traces and feeling its oats, as though it were ready to storm the museums, but fortunately, by one of those historical accidents which always seem to occur to gratify an inevitable need, there is the Stable Gallery whose three floors contain all this rearing up and still leave room so that no one of the more than 150 artists seems to be in anyone else's stall or nosebag.

The show is exceptionally well hung. It has even a certain dignity about it which is disarming when

one considers what kind of jockeying might have been expected at the post to get a position next to the rail.

I understand that the hanging committee hung the show in a matter of hours, so easily did most of the works fall into place. And while the use of the three floors might have presented a temptation to make a win-place-show hierarchy—an upper gallery of artists who're always winners, an in-between purgatory for those who don't carry enough weight, and a lower gallery hell for those who are never in the money—nothing of the sort happened, undoubtedly because of the class of the individual works and the discrimination and sound judgment of the hangers.

A group show is not of course the place to make evaluations of individual works—it can best serve the purpose of getting a broadside view of tendencies and movements. This show is not especially revealing on this score, as it only confirms what is already reported in the forms: that much American painting today is out of Mondrian by Kandinsky, Picasso and Van Gogh, and that the foal is a new strain and striving after a refinement of new vision and expression that is giving American art its unique and independent style.

This third annual is a horse of a different color. It achieves its significance more as an event, one that marks, unofficially, another fact not so well known—the conviction of the artists, and the galleries who are in the same harness with them, that there is enough horsepower behind their achievement to drive it along much farther and to stake out a new claim for the art historians and critics to dig into.

Apology

In the December 1, 1953 issue of ART DIGEST a profile of Giacometti by Herta Wescher was published. Mme. Wescher feels that her meaning was altered in translation, and we apologize for any inaccuracies that occurred. Unfortunately there was insufficient time between arrival of copy and the printer's deadline to clear the translation with Mme. Wescher, who is a contributor to French and Swiss publications.

Write Your Congressman

Although there have been several increases in second-class postal rates in the last two years, raising costs over 20 per cent, Postmaster General Summerfield is urging a new in-

crease. If it goes through, many magazines will be forced to raise their prices or will go out of business.

We feel that the postal service is an essential function of government and that the recent increases are sufficient. ART DIGEST urges its readers to write to their Congressmen opposing postal rate increases at this time, and to write to Senator Carlson whose subcommittee is studying the problem impartially.

James Fitzsimmons, ART DIGEST's contributing editor, has sailed for France. He will spend about six months in Europe traveling and writing. While there he plans to do a series of articles for ART DIGEST on Europe's younger artists.

Art Digest

An Era Ends

Because they are lonely or gregarious, artists and intellectuals throughout history have had a way of gathering in a specific area and making it their particular watering place—to exchange ideas, to berate and stimulate each other.

In America one place has been Greenwich Village which has become, in our cultural history, almost a symbol of the particular Bohemia, in its best and worst sense, that all nations produce as a spawning ground and a refuge for rebels and creative people.

During recent years the Village has begun literally to disappear. It has been invaded and made stylish; New York University has fanned out and squatted on most of the property around Washington Square. New apartments go up, rents rise. Now there is a new "slum clearance" project that will encroach further, and the Mark Twain House, which was also the home of Washington Irving, and the old Hotel Brevoort are being razed.

The Brevoort symbolizes the Village. Built in 1845 it was the oldest

standing hotel building in New York. Its formal rooms with high ceilings, fancy filigree moldings, glittering chandeliers, and its sidewalk cafe were remnants of a bygone age. One felt the ghosts of those artists, who in the past were *habitues* of the place John Sloan, Theodore Dreiser, Eugene O'Neill, Edna St. Vincent Millay and George Bellows—hovering about the neighborhood.

The big real estate push in the Village is toppling all the old monuments and radically changing the intimate feeling that gave the Village its charm. Almost from week to week the place has a different look. We remember the plaintive pages of Henry James' "The American Scene" when he returned from England to find that in his absence most of the New York he remembered had disappeared.

The question is raised: is there a need for an effective New York "monuments" commission to protect our architectural and cultural heritage? Is it important to protect against destruction the Brevoort, the Mark Twain House, the genteel facades of

the colonial residences on the north-side of Washington Square? Without preservation of the historical sense, can a city become anything but anonymous concrete slabs dedicated to commercialism? Ours is a young country, and our past should be preserved as an integral part of our future.

We favor slum clearance and better housing development, but in the necessary planning we hope that the needs of artists who require studios will be taken into consideration. We doubt whether the wholesale demolition of the Village is progress.

The artist, regardless of whether his existing village is destroyed, will undoubtedly find new places to settle, in order to carry on the discourse of the arts and to carry out his work. We will have other "Villages", but even excluding sentiment there seems to be an outrage in what is happening today to the Village. It is more than merely the removal of brick and stone; a way of life is passing, and its history is the history of creative expression in America during the last hundred years.—J. M.

Who's News

Walter G. Arensberg, whose \$2,000,000 art collection, now with the Philadelphia Museum of Art, helped to pioneer the work of many leading contemporary masters, died in Hollywood, January 29th, at the age of 75.

The insurgent independents' Armory Show, which he attended in New York in 1913, started his interest in advanced art. One of his early acquisitions was Duchamp's *Nude Descending a Staircase*, which was featured at the show, and other paintings in the collection came to include works by Picasso, Matisse, Cézanne, Rivera, Dali, Rousseau and others. Much of the collection consists of early Indian art, including pre-Columbian sculptures, and is regarded as especially valuable from a historical standpoint.

The Philadelphia Museum's acceptance of the collection as an outright gift in 1951 was the culmination of a series of attempts to dispose of it. It was first offered to the Los Angeles County Museum, in 1938, and later to Stanford University. Neither would accept it. It found a temporary home in 1944 with the University of California, a condition of the gift

being that the university build a suitable museum to house it within five years after World War II. In 1947 Mr. Arensberg took it back, saying he had received no assurance that the condition would be met.

Mr. Arensberg was also the author of numerous books dealing chiefly with classical writing.

At its annual banquet in Philadelphia the College Art Association of America awarded *Belle Krasne*, former editor of ART DIGEST, one of the seven Frank Jewett Mather Citations in Art Criticism, for her profile on the sculptor Theodore Roszak [ART DIGEST, Oct. 15, 1952]. *James Fitzsimmons*, contributing editor to ART DIGEST, won the other citation for a magazine writer for his contributions to Arts and Architecture. Five critics connected with daily newspapers who won awards were: *Arthur Millier*, Los Angeles Times; *Henry Seldis*, Santa Barbara News-Press; *Aline Louchheim*, New York Times, *Dushen Bresky*, Calgary (Alberta) Herald and *Leslie Judd Porter*, Washington Post.

In the first presentation of annual Awards for Critical Writing on Contemporary American Art by the American Federation of Arts, prizes of \$250 each went to *Aline B. Loucheim*, associate art editor of the New York Times, for newspaper criticism, and to *John I. H. Baur*, Curator of the Whitney Museum of American Art for his book, "Revolution and Tradition in Modern American Art." The prize for magazine criticism was shared by four writers, *Robert Goodnough*, *Fairfield Porter*, *Dorothy Seckler* and *Frederick S. Wight*, each of whom received \$100.

A lecture on "The Background of Contemporary Prints" by ART DIGEST critic *Dore Ashton* will be offered February 19th, 5:15 o'clock at the Philadelphia Print Club. The lecture is sponsored by the Color Print Society.

Miss Ashton will trace the development of the color print, emphasizing 19th century innovators such as Gauguin, Vallotton and Nicholson; and 20th century expressionists Munch, Kirchner and their followers.

[continued on page 28]



*Ceramic sculpture, Cupisnique
Coll. R. Larco Hoyle, Chiclin, Peru*



*Disk, Calchaqui, bronze
Chicago Museum of Natural History*



*Ear plugs, Chimú, gold
Coll. Nelson A. Rockefeller*

Pottery Animal Mask, Paracas
Montreal Museum of Art



Peruvian Gold Mine

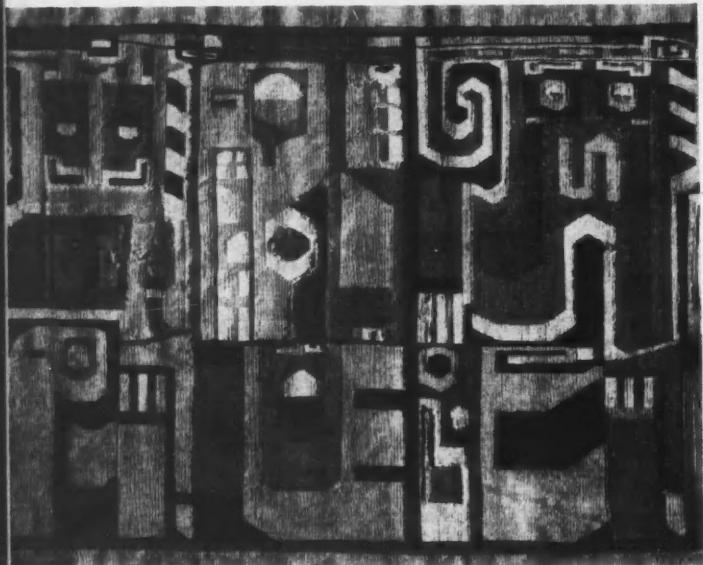
by Holger Cahill

*The Modern Museum's survey of 4500 years
of the exotic arts of the Andes suggests
their impact on the contemporary artist*

When civilizations meet at the place of understanding they are no longer themselves. This observation, made by a contemporary philosopher of history, might well serve as a legend for the exhibition, *Ancient Arts of the Andes* on view at the Museum of Modern Art to March 21. The first meeting of Europeans with the Andean people was a nightmare of sadism. Since that time (the date was 1532) the arts of the Andean civilization have passed into legend and archaeology, and into the half-remembered hand skills of unregarded Indian craftsmen. European civilization, if we are to believe Spengler, has now entered the twilight where men realize that all life, even that of their own culture, must make its repayment to death.

In this changed situation there is time to reflect over ancient crime and error and to compromise with some of the insolent ideas of youth. A persistent idea concerning ancient South America is that it failed to achieve

any of the really great arts of human history. One finds this idea repeated as late as 1949 in the "Handbook of South American Indians" published by the Smithsonian Institution. There are many reasons behind this idea, none of them very good. The first, as the Chinese say, is that most people look at art with their ears, and, until very recently, they have heard few good words spoken for the ancient South American cultures. Then there is the bias of *mimesis*, inherited from the Greeks, against which art in the past fifty years and more has been in rebellion, but which is still dear to academic artists and archaeologists. Only one of the Andean cultures, that of Mochica went in whole-heartedly for representation, and it is this culture which archaeologists usually admire. Another reason is unfamiliarity. South American governments have been reluctant to permit the ancient treasure to travel out of their countries. The most tragic reason is that so much of the treasure has been destroyed.



Section of a poncho, Tiahuanaco

Collection Nelson A. Rockefeller

When Pizarro kidnapped the Inca Atahualpa and held him for ransom he forced the Indian gold- and silversmiths to undo the work of their own hands. Ornaments, more beautiful in design and workmanship than anything produced in Europe since Byzantine times, were taken from temples and palaces and melted down to "bars of a uniform standard." The metal was then "nicely weighed under the superintendence of the royal inspectors." The value of the gold, according to Prescott would be "equivalent, probably, at the present time (the 1840s) . . . to somewhat less than 15,500,000 dollars." This would probably mean a sum of not less than 50,000,000 dollars today. There was also enormous booty in silver objects. All was melted down. The destruction of this ransom in works of art, the biggest ransom in recorded history, is a crime against human culture black as the destruction of the library at Alexandria.

The *Ancient Arts of the Andes* at the Museum of Modern Art brings this destruction vividly before the eye. Very few of its gold objects come from the central Andean highlands where the Spanish conquerors were first active; most come from peripheral areas. There are only two large sculptures in the exhibition. It may be true, as archaeologists tell us, that not much large sculpture was done in South America. However, a good deal of sculpture must have been destroyed as at the temple of Pachacamac, a place of oracles and pilgrimage as important in the Inca empire as Delphi in the Greek.

A visit to the exhibition is a rewarding and exciting experience. In spite of the unfamiliarity of the material it is not difficult of approach. The technical brilliance of the textiles, pottery and gold objects is obvious at first glance. The imaginative quality of the design is not so obvious but it reveals itself to study. The styles represented are many, as one might expect them to be in a country cut up into mountain and river valleys, each valley with a culture of its own, and often more than one, for the time horizons stretch downward through the millennia from 1532 A.D. to 3,000 B.C. In this sequence the high civilizations range from the first millennium before Christ to the time of the Spanish conquest. Beyond these individual cultures there is the influence of one culture upon another, the spread of the Chavin influence and the hegemony of expansionist and imperialist cultures like Tiahuanaco and the Inca.

The great diversity of cultures in the *Ancient Arts*

of the Andes has been made easy for the gallery-goer to follow by the carefully-studied selection of material and brilliant installation by the museum's director, René d'Harnoncourt. One passes first through a dramatically lighted hall devoted largely to one of the most interesting early highland cultures, Chavin de Huantar and the related Cupisnique (both about 1200 to 400 B.C.). The Chavin section has the only large sculptures in the show, casts of a thirteen-foot "lanzon" from its temple at Chavin de Huantar and the Raimondi stela. The stela is in low relief, and as in the Chavin silver in adjoining cases there is a tendency to crowd the space, but there is no cramping of the design. In the "lanzon", a monolith, the surface elaboration is more open and there is a separation and repetition of anatomical details which makes one think of the *t'ao t'ieh* in Chinese bronzes and the design of the Chilkat Indians. This is even more emphatically expressed in the large drawing of the Tello stela on the adjoining wall. Chavin sculpture moves in slow curves which give it an impressive dignity and weight. In spite of the seeming heaviness, there is an elevation of form which lightens the sculptures and makes them seem larger than they are. The symbolism, which relates to a feline deity with attributes of man, jaguar, condor and serpent, is quite as complicated as the surface elaboration.

In the same hall are examples of a pottery style long considered to be a Chavin until it was established as belonging to another culture by the archaeologist, Larco Hoyle. This is Cupisnique which appears in the Chicama valley in the north Andean highlands.

Most South American sculpture adheres closely to the form of the uncarved block, an idea which one also finds in Chinese art. This is true of Chavin and also of Tiahuanaco, a severely controlled rectilinear style, powerful in its architectonic organization, with a reserved monumental grandeur. The case of Cupisnique material contains several masterpieces of pottery, modeled and incised, which must be considered as sculpture. One of these is the extraordinary multiple-image head, the left side that of a feline being, the right side human with pictorial and design elements which one might refer to the imagination of Brueghel or Hieronymus Bosch. These Cupisnique ceramic sculptures have the massive strength of stone, but actually they are thin-walled and very light in weight.

Coming out of this hall one enters the main space of the exhibition, a large room broken up into a series of galleries. Here we have textiles, ceramics and gold objects which prove at once that the ancient peoples of the Andes were master craftsmen and designers. The textiles of the Paracas Necropolis, Nazca (both about 400 to 1000 A.D.) and Tiahuanaco are unsurpassed, possibly unmatched, anywhere else in the world for fineness of weave, elaboration of technique, design and color. I have always had a leaning toward the Tiahuanaco style (the name is that of a city near Lake Titicaca in Bolivia, the period of its style from early to decadent about 100 A.D. to 1000), but the finest textiles are undoubtedly those of Paracas Necropolis. No one knows where these extraordinary craftsmen lived. Their work is found in a necropolis where the dead have been covered with wrapping after wrapping of the finest wool and cotton embroideries ever made by man. The design is realistic with an overlay of free-flowing geometric decoration. The design in Paracas Necropolis is related to Nazca, but Tiahuanaco is completely different, an abstract style in the true sense, the design elements abstracted from nature. A fine example of the style is the section of a poncho from the collection of Nelson A. Rockefeller. One may be helped in reading the design elements in this poncho by referring to the nearby case of classic Tiahuanaco pottery where the abstraction has not been carried far from its source.

Across the main hall is the pottery called Mochica (from the Moche river and flourishing about 400 to 1000 A.D.) and the later Chimú (1300 to about 1438 A.D.) which appears to have developed out of it. One of the

"Kneeling Woman," Mochica
University Museum, Philadelphia



finest of the Mochica ceramics is a portrait jar, the head of a man, from the Mayrock collection, Santiago, Chile. This has been called the finest example of realistic portraiture in pre-Columbian art. The modelling is sensitive, form and expression beautifully realized. But other realistic pieces may be put forward to challenge its primacy, for instance the kneeling woman in the next case. This humble, burden-carrying figure, a symbol of her race, has sculptural strength and an expressiveness achieved by the simplest means, the protruding eyes, the long upper lip, the forward-leaning eagerness of the figure. These two jars make one believe that they must be individual portraits, though it is difficult to say whether the Mochica portrayed individuals or types.

The *clou* of the exhibition in the large hall and the last gallery is devoted to gold. Gold was an art material to the ancient American peoples, not an object of avarice as it was to their conquerors who suffered "from a disease of the heart that gold alone would cure". As gold craftsmen the South Americans were the despair of their conquerors; the goldsmiths of Seville and Madrid admitted they could not hope to match the American pieces they saw. This part of the exhibition will be a joy to the visitor. One may mention some pieces. The Chiriquí breastplate which is a portrait, probably the most abstract ever made in ancient America. Two knobs represent the eyes, the spirals between them represent the nose and the nostrils. There is even a nose-plug. The Chimú ear plugs from the collection of Nelson A. Rockefeller are among the finest gold pieces produced by this culture. They are classic in feeling, formalized in design yet spontaneously free in the drawing and movement of the figures. Among the classic cultures of Europe only the Greeks or the Etruscans could have equalled these pieces. The Romans, never.

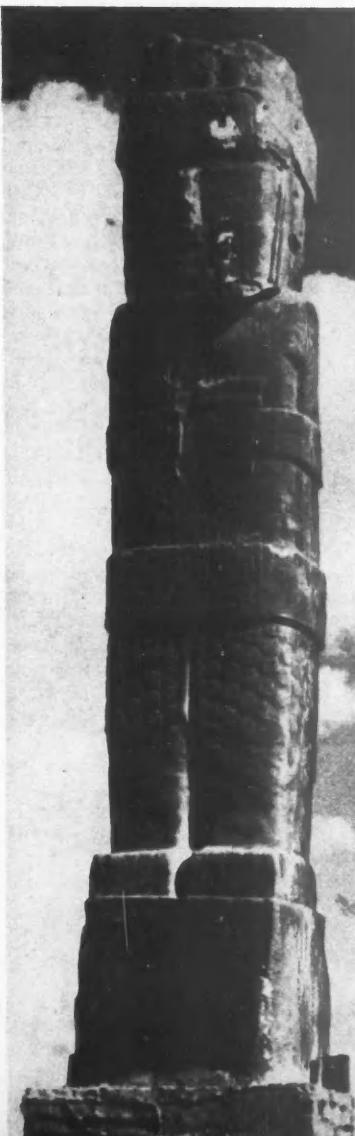
The Romans of the Andean world are the Inca (about 1100 A.D. to 1532). There is very little of their gold in the exhibition. Pizarro and his men turned most of that into bullion four hundred years ago. There are some fine small Inca gold birds, larger silver pieces, and pots which are well-made but not as imaginative as those of the earlier cultures. Inca genius lay in political organization, city building and road building, not in the arts.

The *Ancient Arts of the Andes* opens up new fields to esthetic sensibility. In spite of occasional museum showings and a great deal of archaeological study, too little is known about native South America, which certainly achieved some of the really great arts of human history. Still, as Kurt Schwitters used to say, there remains a not unimportant question. Why show these ancient works in a museum of modern art? An answer suggested by one critic is that modern artists should use this material as a sort of off-beat encyclopedia, incorporating elements from it into traditional arts inherited from Europe. This is the method of the commercial artist. A much better illustration of the way of the creative artist is a story about the Buddha. At the time of his illumination a light flashed out from his head to the four quarters of the world and also into the past. It is the creative artist who lights up the past for us. Brancusi illuminates the Tiahuanaco monolith discovered by Wendell Bennett; the cubists and futurists stir the sculptures and ceramics of Chavín and Cupisnique with new life; artists like Jackson Pollock give speech to the design of Paracas. The works of the past, illuminated by that of the contemporary artist, inform us with their vitality and their power. The arts of ancient South America which have remained for so long in a limbo beyond speech and silence now speak to us in a language modern art discovered.

Breastplate, Chiriquí, Gold
Museum, Cranbrook Academy of Art



Stela, Tihuanaco, Coll. Bolivian state
from "Ancient Arts of the Andes," by
Wendell Bennett, Museum of Modern Art



Holger Cahill was responsible for inaugurating the Museum of Modern Art's series of primitive and exotic arts when, in 1932, he assembled its show, "American Folk Art," followed in the next year by his exhibition, "American Sources of Primitive Art." These comprised the first serious and comprehensive American museum shows of primitive arts. Between 1935 and 1943 Mr. Cahill was director of the Federal Art Project.

The Film Sense and the Painting Sense

by Parker Tyler

For art films and film classics the movie camera is an interpretative vehicle, animating works of art or de-animating life into the "still" terms of painting

There has always been commerce, more or less conscious, between painting and the film. When first photography was invented, the aim was to duplicate the esthetic effect of painting. Then when the concept of motion was introduced and the movies arrived, the aim deviated to a quest for realities on the one hand and magical fantasy (such as stage-illusions) on the other. The very nature of the movies as visible animation suggested adventure rather than formal control, sheer excitement rather than esthetic emotion. Commercial films have continued to obey this suggestion while serious tendencies in the motion picture have developed the plastic and dynamic senses of the medium in accordance with esthetic principles. If some enlightened persons are disinclined to consider the movies an "art", it is not only because movies reproduce images mechanically but also because they so seldom, in their instantaneous imagery, suggest the calculated and controlled design of painting.

Because objects in the real world, moving or animate, may be faithfully recorded by the film camera does not produce on the screen a dynamic effect except in the most elementary sense, or a plastic effect except in the sense that the framing may casually create a rough composition. To attain consistent and satisfying plastic and dynamic effects, the camera must be used consciously, selectively and inventively in regard to what it photographs and how this is photographed. A rudimentary plastic design such as Mickey Mouse or a highly complex one such as Bosch's *Garden of Delight* are "stills," inanimate subjects, which the movie camera—as we have seen—can approach as raw material, just as though they were life itself. By thinking of the movie camera as an independent esthetic agent, distinct from the art work it represents, we can observe its function as an animator in a rather strict sense.

Griffith, in his film *Intolerance*, approached his huge panoramic Babylon the way the camera may approach, as it did lately in *The Titan*, the great structures of human anatomy that Michelangelo placed on the Sistine wall in *The Last Judgment*. Both those photographed objects were created plastically before the camera faced them, yet the camera tends to "dramatize" them as though it were an individual spectator noting them in ensemble and then in detail, or vice-versa. And just as a kind of narrative is involved with Griffith's Babylon, which was only an immense stage-set, so a kind of narrative is involved with the single plastic entity that is Michelangelo's mural. Since the cinema as a form is literally a series of pictures, it is automatically adapted to show narratives, or action in quantitative time. Therefore, it may move before Bosch's congeries of images as though they were a medieval passion-play; similarly, it may pass before Giotto's murals relating Christ's story in the Arena Chapel and reconstruct the *Massacre of the Innocents* as though it were live action.

In the recent *Leonardo da Vinci*, the artist's analytical drawings of birds in flight were animated in the orthodox

The Titan: "With the Bacchus the camera narrated a way of looking that was a way of feeling"

Contemporary Films



Study
parable
in a ch

Courtesy

Study in Choreography for Camera: "A parable of the individual's integrity in a changeable environment"

Courtesy Maya Deren



Day of Wrath: A still from Dreyer's film exploits the baroque lighting of Rembrandt's "Toilet of Bathsheba" (below), Metropolitan Museum of Art

Courtesy Museum of Modern Art



Ivan the Terrible: Eisenstein's static compositions derive from such abstract paintings as Kandinsky's "Multicolor Circle" (below), Yale Art Gallery

Artkino

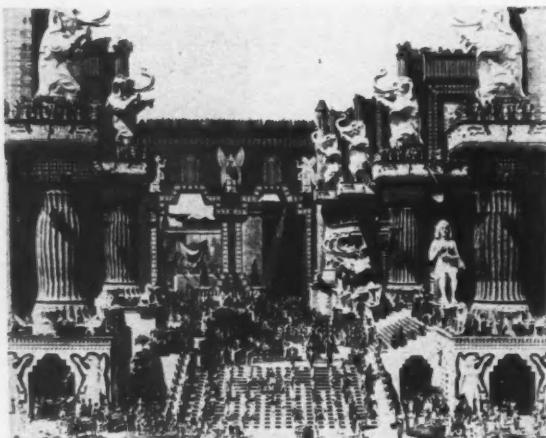


"Disney" fashion. This cannot be done with other authentic works without a deal of faking, but an approximation of it has been employed twice in the use of dance-drawings by Toulouse-Lautrec. In *Pictura*, two stages of a kick in drawings of the same dancer are repeated over and over rapidly to give the standard animated effect, while in *Moulin Rouge* a sequence of Lautrec's dance-hall figures are run swiftly before the eye and intercut to produce the impression of real action in the famous café. Eisenstein, in his *October*, animated three separate sculptures of lions, recumbent to rampant, with comic success.

Animating a given plastic composition by a great artist may strike one as not only a vulgar but also a criminally absurd idea. Yet in *The Titan*, for an outstanding example, an effect of much subtlety was obtained by passing the camera at close range around the somnolent figures Michelangelo placed before the Medici tombs. This might be called a *controlled spectatorship* in which the photographic values of black and white within the quadrangular two-dimensional frame contributed an "interpretive" rendering of the allegoric sculptures. Signally, too, with the *Bacchus*, the movie camera "narrated" a way-of-looking that was a way-of-feeling the rectangularly isolated views achieving a special plastic effect that would not have been thus precise without the camera's use.

The Titan's interpretation of the Michelangelo sculptures, bringing three-dimensional works to the movie

Intolerance: "Griffith approached his . . . panoramic Babylon the way the camera . . . did (Michelangelo's great structures of human anatomy")



Courtesy Museum of Modern Art

Blood of the Poet: "Cocteau created a basic Odyssey: that of the human creator"



Courtesy Museum of Modern Art

screen as though they were elements of flat composition refers to an important aspect of the art of the film. This, as Eisenstein has voluminously shown, is the conception of film not as a representation of a three-dimensional world in terms that (like those of sculpture and bas-relief) remind us literally of the third dimension, but rather in terms that remind us literally of the two dimensions of painting. Eisenstein's completed first part of *Ivan the Terrible* earned unfavorable criticism as "static" because it clung to single plastic compositions for such protracted periods. Analysis of these compositions show the lasting effects on Eisenstein of his early experience as designer of abstract-geometric stage-sets. Actual motifs of Kandinsky's imagery are discoverable in *Ivan*.

In his unfinished *Que Viva Mexico*, Eisenstein constantly bore testimony of his debt to painting by projecting screen-shots that were virtually "stills", carefully composed with plastic values in mind. Essential to these beautiful shots were the two-dimensional feeling of surface and, of course, the rectangular screen. The latter was always an element of the movies' artistic function and was apt to operate best in the pre-talkie era since in the talkies the film often tends merely to photograph actors speaking, and to follow them about as though they were on a theatre stage. This last, indeed, is specifically what Alfred Hitchcock did in *Rope*, thereby destroying all opportunities for true cinematic composition in the "still" sense.

If one film trend animates painting, as we have noted, another de-animates life into the still terms of painting insofar as its aim is plastic two-dimensional composition as a unit in its spatial-temporal art. One may define the film as a plastic, two-dimensional composition which animates itself in a series of mutations, totally replacing one composition at a certain point with another. *Style* is the element expected to unify so many different compositions. The film, then, is a fused art of time and space. So, in a distinct capacity, is the theatre. So are, in other respects, mural painting and the "narrative pictures" of the Renaissance. Technical animation of the popular cartoon kind, when applied approximately to works such as the sequence of Lautrec's *Moulin Rouge* drawings, actually treats plastic images of dancers as though they were live performers and not as the central forms in works of a two-dimensional art. Among other things, what such animation accomplishes is a "flashback" impression of the dynamic elements which temporally went into the making of the work.

The technique of the film has allowed us to see, as one continuous movement, a plant growing from seeds below ground to sprouts and leaves above ground (*Farrebique*) and a rose developing from bud to blossom. Analogous to this visual intensification of an objective dynamic process is what the film may do with the progress of a painting's creation. In a documentary on Matisse, we are shown how the artist developed his conception of a head in a series of sketches from a quasi-naturalistic version to the final form. This was done by superimposing the finished sketches transparently so that an illusion of organic evolution was obtained. Mickey Mouse as well as Lautrec's dancers seem to turn into organic beings before our eyes. But in the case of Matisse's head the element of mutation is added; in fact, the animation resides strictly in this element.

The painting-in-motion genre of the film art has been long in existence. The pioneer, Oskar Fischinger, animated pure-abstract forms in a kind of ballet to music and recently much work of this kind (notably by Norman McLaren and the Whitney brothers) has been done in the experimental-film field. Of special interest is a little *tour-de-force* by Thomas Bouchard in his documentary on Fernand Léger. The distinct formal units of one painting, having been analyzed, were cut out, painted in the work, and then, by way of Léger's own hand, placed piece by piece in a position so as to reconstitute the picture. Previously Léger has been shown drawing directly

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Cigar Store Indians

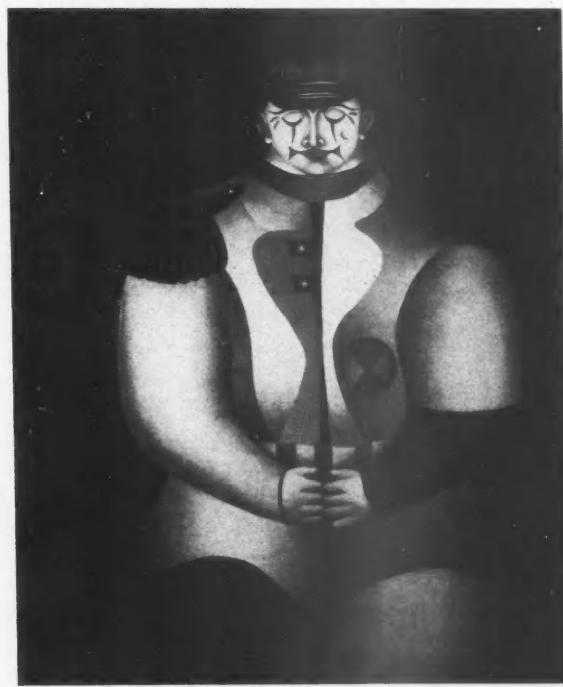
by A. L. Chanin



Cigar Store Sailor
New York Historical Society

A Sophisticated Primitive

by Robert Rosenblum



Richard Lindner: "The Clown"

The New York Historical Society modestly describes itself as a library and museum of American History, but it is also a unique treasure house of American art—and one, unfortunately, which too few of our artists know.

The artistic merit of the Historical Society's collection is once more demonstrated by the new exhibition entitled "Early American Arts and Crafts," a permanent new grouping of museum items. This tastefully arranged installation places an equal emphasis on candle moulds, lamps, coffeepots, lemon squeezers and cobblers' benches, and on the fine arts of oil, watercolor and sculpture. And this is all to the good; for when the beautiful forms, sound craftsmanship and practical ingenuity of America's daily household objects of the past are revealed in conjunction with the exhibition of a fine wooden figure, then the folk sculptors' superb artistry ceases to seem either so astonishing or so isolated a phenomenon. Instead it becomes a normal achievement of a time when a people's instinctive ability and good taste were operative in all areas of art and could be expressed in plate warmers as well as in life-size carvings.

These objects of daily life are fascinating. A tavern sign, a tool chest—Duncan Phyfe, no less!—a tin wall sconce, chopping knives, cigar store Indians, figure watercolors, fractur and needlework samplers all form a pageant of art in life. One of the most unique inventive forms is merely a tailor's sign which combines shears, and a pressing iron into a striking design.

This display is particularly rich in samplers and superb needlework—the stuffed cloth and embroidery portrait of Major General Zachary Taylor; a few mourning pictures. There is an exceptional collage, a fine silk and

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A quick glance at Richard Lindner's first one-man show, on view at the Betty Parsons Gallery until February 14, might identify him as a "primitive", another Hirschfield or Bombois. But this is not at all the case. Lindner, a practicing commercial illustrator, was born in Germany in 1901 and lived there and in Paris until 1941; he dates from the sophisticated primitivism of the 1920s. His art, in fact, is a retarded (though very lively) version of the post-cubist developments of that decade, especially as seen in Léger, the *Neue Sachlichkeit* or the surrealists.

Like so many paintings of that period, Lindner's recent work exploits the possibilities of an almost mathematical regularity of form and an equally detached naturalism. The end result of this machine-like precision and objectivity has little in common with the genuine primitive's stiffly patterned canvases or innocent view of the world, no matter how close the superficial resemblances. Lindner's globes, cylinders, and rigid axes produce an intentionally jolting image, which he can direct towards the humorous or the macabre, or both at once. Surrealist is surely the word for the unreal and the inhuman way he articulates his figures with mechanically molded forms and sets them into place with an awesome frontality and symmetry of posture. His period costume and curious repetition of the corset also have surreal suggestions.

At times, there is even a specifically subconscious imagery conveyed, as in the gravity-defying hero of the *Child's Dream* who hovers above the immaculate stereometry of his earth-bound toys. The *Juggler*, one of his eeriest works, as well as one of the most satisfying in color, has a similar aura of magic and unreality in the uncanny suspension of the ball before the clown.

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Pennsylvania Academy National

by Sam Feinstein

Franklin C. Watkins: "Mrs. Joseph S. Clark, Jr."



Oronzio Maldarelli: "Mountain Mother"

That upstart town Los Angeles recently announced it had supplanted Philadelphia as the nation's third most peopled urban area, and the city of brotherly love, less concerned with mere quantities of *hoi polloi*, is apparently aiming to heighten the cultural level of its population instead. Two major art events are current contributions to this goal: the Van Gogh exhibition at the Philadelphia Museum of Art, and the 149th annual exhibition of Painting and Sculpture at the Pennsylvania Academy of the Fine Arts. Both will run through the end of this month, and each has been enthusiastically attended.

The Van Gogh show has been mobbed by adorers, filing in slow-moving lines past the paintings. The crowd is less thick at the Academy, and its emotions more mixed. For this annual is predominantly abstract, and Philadelphians, who have learned to look upon the mellowing Van Gogh paintings with affection—as who has not—are still somewhat bewildered by the barbarisms housed at the Academy. This seems to be its most stimulating exhibition in years.

The Van Gogh show [reviewed by ART DIGEST, October 15] was assembled from two unrivaled Dutch collections, that of Vincent W. van Gogh, nephew of the artist, and the Kröller-Müller Museum in Otterlo. This traveling exhibition, which includes 96 paintings and 85 drawings, opened at the City Museum of Art in St. Louis, will be seen in Philadelphia to February 28, and then will be shown at the Toledo Museum of Art from March 7 to April 30.

Van Gogh's popularity is usually attributed to the widespread details of his tortured life, but the paintings themselves may hold more important clues, particularly in relation to the non-representational puzzles at the Academy. The Dutch artist never abandoned representation; his forms are essentially finite, recognizable silhouettes. He shaped a face or tree to writhe with inner anxiety or joyous growth; but their outside contours remain unbroken. He who mutilated his own face, who perforated his body, respected the skins of objects outside himself, and in contain-

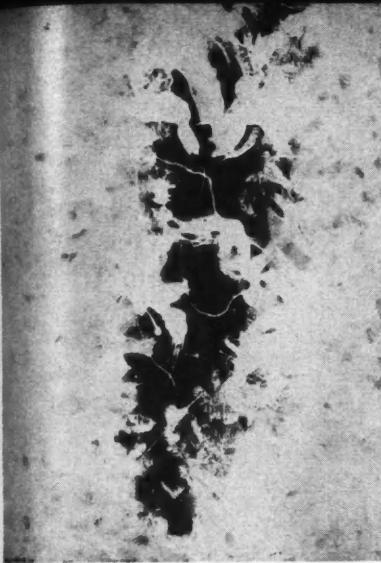
ing their identities pictorially, provides a plateau of security for those observers who demand natural form as a point of reference. Within the enclosed shape, however, Vincent's impassioned brush strokes drive like singing arrows, revealing intimately his ecstatic response to the life of nature's forms. They dart their directional traces from point to point, and we follow their courses willingly, aware that they will lead us to experiences we can encompass.

At the Academy things are more difficult for Philadelphians. There the many non-representational canvases have left home base, broken naturalistic boundaries. Their course is being followed with reluctance and resentment through the strange spaces which they explore. Hans Hofmann's *Red Cap*, for example, awarded the J. Henry Schiedt prize for the painting "of special importance to the exhibition", seems, to the Philadelphia Inquirer, "spectacularly empty of deeper meaning."

I suspect that this superb Hofmann will survive the Inquirer's autopsy; that the analysis will ultimately rank with a contemporary evaluation of Renoir's painting which declared it insensitive and inept. The Van Gogh who painted a pair of shoes or *The Cypress*s would have rejoiced in the exuberance of *Red Cap*. "I know of no other way than to wrestle with nature till she tells her secret," Vincent wrote. Hofmann has obviously wrestled with nature, but has insisted that her secret be fully translated into the language of his painting; that the transformation be a plastic equivalent rather than an optical echo: an independent object resounding with the artist's exultant grasp of living relationships in nature and in art. And one recalls Vincent's aim to paint "an orchard of monstrous gaiety."

The late John Marin's *Jersey Hills*, awarded the Temple Gold Medal "for the best oil without regard to subject," is another disappointment to those familiar with the Marins which retained recognizable aspects of nature. Yet it is a canvas of great beauty. Its open, calligraphic forms

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Jackson Pollock: "The Deep"



James Brooks: "S-1953"

Pollock: A Janus-Headed Show by Hubert Crehan

There has always been the look of crisis in Jackson Pollock's art.

Among the contemporary American abstract artists, he has been hurtled into a celebrity that has an international reach. Until the current exhibition at the Sidney Janis Gallery which runs through February, there has been a headlong and desperate growth in what he has shown from year to year.

His work has been an intense investigation of the possibilities of a radical painting technique, opening up new formal opportunities for expression, and he has also faced up squarely to the problems of the artist in our society.

Pollock's address to these two crucial issues has been frontal, and as a painter, and an artist in the larger

sense, he has been brave and obstinate in his career. He became the *enfant terrible* of the art world, both a hero and the butt of all the inane jokes about modern art.

At 42, then, he has put on this new show, one that is different from any of his past shows. It is more of an anthology than a presentation of new work: ten pictures which are a summing-up of what he has done. There are paintings like the earliest ones he did as an abstract-expressionist (*Ritual*); examples of the period of flung and poured paint (*Ocean Grayness*); canvases more than slightly figurative, similar to the black-stained works which appeared last year, but now made with richer color (these—*Easter Totem* and *Four Opposites*)—are influenced much by Ma-

tisse in color and Masson in forms), and a single canvas titled *The Deep* which is unlike anything I know that he has done. It has reddish brown underpainting over which white enamel has been flooded except for a ragged crevice, vertical on the surface, which gives it the appearance of a great crack in an ice floe.

Pollock's new show is Janus-headed. No longer moving directly ahead, he has come to a stop and this past year has been one of reconnoitering and consolidation. The work, while lacking the coherency of past periods, is still characterized by a sense of crisis, even though the color is brighter and more fluent and the surfaces are charged with the usual verve. The show evokes the pic-

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Brooks: A Deepening Stream

by Sam Feinstein

His recent exhibition at the Borgneicht Gallery was James Brooks' first solo on 57th Street, and as if to emphasize the significance of the event for him, his show included, beyond the lyrical imagery for which he is already known, new phases of his work which promise an impressive development.

Brooks is so gifted a painter that his pictures often appear to be easy achievements. His forms seem to emerge without having pained the artist, as if he were merely a midwife rather than their creator. They have an ephemeral, happy-accident look: their elegant flow in and out of contact with each other, the ease with which they move in space, their fragile, petal-like translucency, all seem unfought for, unburdened with the

signs of the artist's struggle. Yet the fact remains that no one can paint so convincingly as he does.

He has been like an actor whose own personality is completely submerged in his role: an agent or medium for his imagery; perhaps more a mother than a father to his forms, bearing them into existence and feeding their growth, without imposing a patriarchal authority upon them. Their reality—their character and communication—is dependent upon related contexts within a given canvas, rather than upon their isolated appearances. And each canvas, in its totality, becomes a separate presence.

Three examples: in *R-1953* the tortuous reds darting through green-black darkness are violent explosions pitched to the shrillness of a hellish

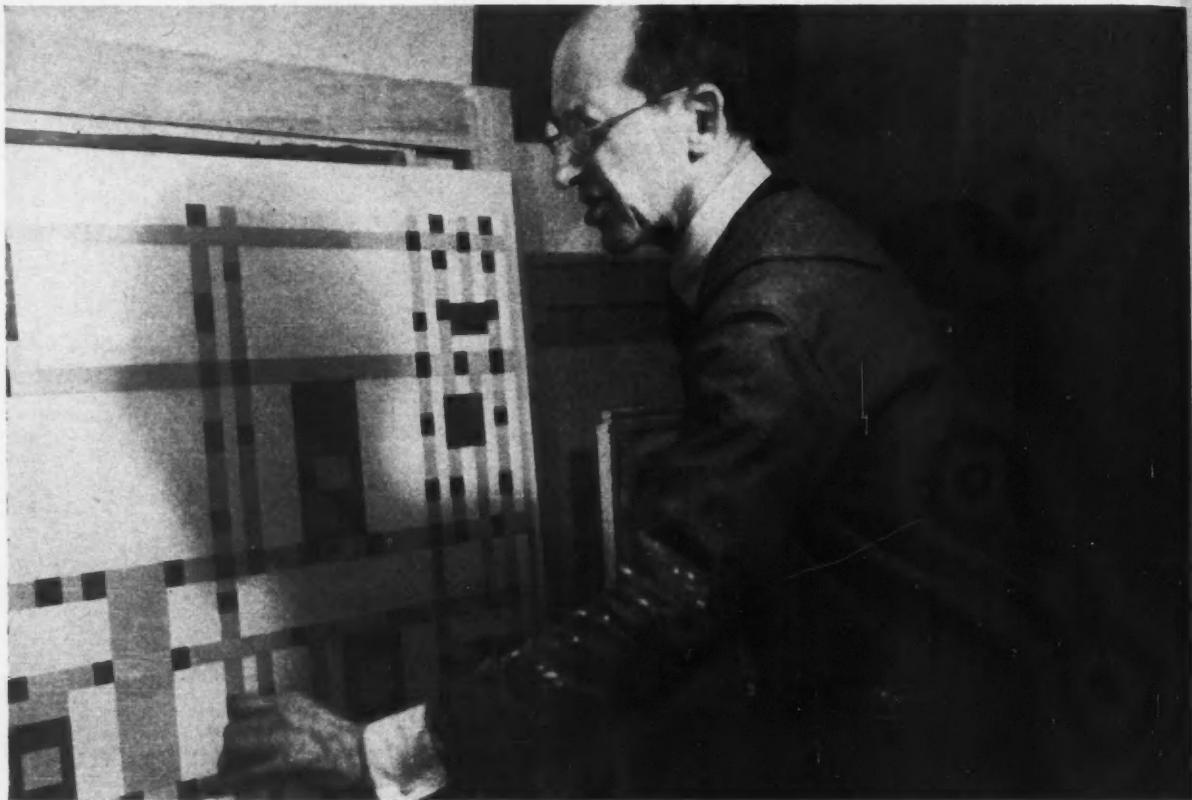
conflagration which leaps and tears apart with an incessant twisting. Without delineating a single human anatomy, they manage to raise Bosch's visions before us with a new intensity. #38, on the other hand, glides matted orange forms, pale ochers and misty gray-blues into a rhythmic panorama as serenely paced as the movements on a frozen pond by warmly bundled skaters. *N-1953* is invaded by ossified beings, by snouted mastodon apparitions in baroque undulation, at once macabre and graceful.

Heretofore Brooks' iconography, floating in a limpid aqueous mass, has been subtly, almost imperceptibly textured, as if washed into smoothness. The most recent oils, however,

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Paris

by Michel Seuphor



One of the last photographs taken of Piet Mondrian, in his New York studio, with "Broadway Boogie Woogie"

The Neglect of Mondrian

Mondrian died on February 1, 1944, exactly ten years ago today. I write now from Paris, and because of this, unhappy thoughts come in my mind. Great retrospective shows of Mondrian's work were held after his death in official quarters and in art galleries in America, Holland, and Switzerland; but nothing whatever was arranged in Paris. No museum nor gallery appears to be interested in this painter who spent 24 years of his life in Paris and who, during his stay here, painted more than 200 canvases which are today classics of abstract art. In 1947 a Mondrian exhibition was to have been held in the Carré gallery. It was sabotaged at the last moment by a critic.

In 1949 M. Cassou, a director of the Museum of Modern Art, assured me in conversation that a retrospective show of Mondrian could be expected from his museum within three or four years. Four years and a half have gone by since then, and recently M. Cassou told me that it was still not within his power to appreciate this particular painter. It is true that the strangeness of much of abstract art, especially at its most

arid, frightens the Parisian with his taste for ornamentation.

But Mondrian is not all arid, far from it, and a good occasion presented itself last year to the directors of the Museum of Modern Art to do justice to Mondrian as a Parisian painter, without disgracing their honorable walls with painting "known by the barbaric name of neoplasticism, painting which has neither face, nor heart, nor guts." It would have been easy, in fact, on the occasion of the large exhibition of cubism, to have sent from Holland (from the Museums of Amsterdam and the Hague, from the Kröller-Müller Museum, from the Slijper collections) a few canvases representative of the cubist phase of Mondrian's work. All these were painted in Paris from 1912 to 1914 at the height of the Cubist era. Some of them were exhibited at the Salons des Indépendants in 1912 and 1913 and received, in the paper *Montjoie*, enthusiastic praise from Apollinaire.

Truly, certain of these canvases (the oval one from the Bremmer collection, for example) are among the most beautiful painted during the

entire first half of this century. They are bathed in the atmosphere of Paris, imbued with the spirit of cubism, which was, as we know, the point of departure of that moving evolution which led Mondrian progressively toward total abstraction.

It would not even have been necessary, for that matter, to choose abstract canvases; Mondrian also painted cubist still-lives, portraits, and landscapes. All these pictures are in Holland, and are readily accessible.

But the galleries would have no more of Mondrian the representational cubist than they would have of Mondrian the abstract cubist. Like the work of some poor relation, a single small canvas was hung in an obscure corner. The cubist exhibition was none the less fine because of this, but the public was deprived of a great discovery. The history of art in the early years of this century should not be changed in such a definitive manner.

Why has there been this persistent injustice with regard to Mondrian? Why should there be this reluctance in Paris to accept a man whose char-

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Prints

by Dore Ashton

S.A.G.A. Annual Lacks Character

Ambiguity—which has its artistic virtues—can be perplexing when it merely cloaks confusion. I suspect that the ambiguous quality of the 38th Annual Exhibition of the Society of American Graphic Artists (at Kennedy Galleries to February 27) reflects considerable behind-the-scenes confusion.

The malaise began several years ago when the Society (then called the Society of American Etchers, Gravers, Lithographers and Woodcutters, Inc.) began to worry about its conservative homogeneity. The late John Taylor Arms, noted for his liberal attitude toward contemporary idioms, began to incorporate work by younger, more advanced artists in the exhibitions. But the Society was slow to take initiative. It was a solid old institution, top-heavy with unquestioned concepts, and could not quite accept current trends wholeheartedly. The result has been a succession of shows which lack character.

The reasons for the Society's failure to attract good work in non-classical terms are obscure, but I would hazard a few guesses. First, its conservative reputation, dating from past decades, has to some extent frightened off newcomers. Second, the Society makes it comparatively difficult to become an active member. Finally, size-limitations rule out many contemporary printmakers who believe in the mural-sized print. (They also put a brake on creative freedom.)

According to a press release from Society headquarters, the S. A. G. A. believes it shows "with complete impartiality . . . every school or style of the printmakers art." While it is true that an excellent jury selected the best prints submitted (and it must be remembered that members are automatically included) it is probably also true that many of our best contemporaries did not submit. (Where are Peterdi, Moy, Schanker, Chesney, J. P. Jones, Yunkers and others?)

I don't mean that this show is without merit. On the contrary, there are a number of outstanding artists represented—among them Karl Schrag, Antonio Frasconi, André Racz—who are active members showing top-rate prints. But the Society has not made an emphatic enough gesture. In order to include "every school of printmaking" it would have to make a special effort to win the confidence of many of our younger artists. The fact is that in this show, most of the experimental or abstract work is at a student level—and we know from many national

exhibitions that there are an astonishing number of professionally competent printmakers working in contemporary idioms; they apparently ignore this show.

All this would not be so serious if it were not for an ominous little detail stated openly in the Society's press release: "Everything is for sale and one of the important purchasers is likely once again to be the Joseph Penell Fund which annually makes the Society of Graphic Artists show its chief source of purchase material for the famous Library of Congress collection." Is it fair for our only national public collection to draw on an obviously limited exhibition for its chief source of material?

The show, which comprises 232 prints, nonetheless includes a number of outstanding works. In intaglio, I think Harold Paris' *Masacre of the Innocents* is most profound in content. An expressionist black-and-white mixed media print, it is filled with portents of disaster. Blacks are so strong they seem to be colors; whites so intense they are clarions of catastrophe; grays so subtle they quiver with omens. Other prints I chose in this group include Minna Citron's etching with color, a tasteful lyric in smoke blues and earthy orange; Ernest Freed's *Deposition*, a semi-abstract work modulated in terms of black-to-white; and finally, Norma Gloria Morgan's *Moor Claimed*, a meticulous engraving of a derelict farmhouse, its irregular silhouette dramatically outlined against the sky.

A number of black-and-white

Ernst Fuchs: "Prophet Ezekiel"



woodcuts stand out: A roughly gouged owl by Arthur Flory; a characteristically intricate landscape by Fiske Boyd, an elaborate Mexican toy vendor by B. M. Jackson; an occult image of a coronation by Jerome Kaplan; Fritz Eichenberg's impeccable wood-engravings, and a classical portrait (tinted but essentially black-and-white) by Stanley Kaplan. Among color woodcuts, John Bernhardt's *Man in the Street* makes bold and intelligent use of German expressionist sources.

Just a few lithographs struck me as outstanding. Those were June Wayne's *The Second Jury*—a group of compartmented, shadowy figures looking like ghosts of toreadors; Louis Lozowick's poetic *Coast Line Nova Scotia*; Joseph Margulies straightforward crayon genre scene; and Maltby Sykes' color litho (bold color but haphazardly organized forms).

■ The role of the graphic workshop in contemporary printmaking should not be underestimated. In most of the large print annuals invariably those centers with active workshops (often university departments) have largest representation.

In New York we have several flourishing workshops, but only one which integrates both the production and exhibition of prints. The Contemporaries Graphic Workshop and Gallery (at Madison and 75th) is based on the premise that both technical and esthetic matters should be equally looked after. Director Margaret Lowengrund has organized the shop around manifold activities. There are classes for beginners in all graphic media. Facilities are made available to professional artists, who can often be seen in the shop exchanging views. Finally, the gallery is used to present a cross-current of printmaking throughout the country. It serves as a laboratory for students, and as a liaison between printmakers and the general public.

An example of the comprehensive type of show is the current Graphic Outlook, 1954 (to March 1) which includes recent work by no less than 54 artists. Some of these artists are being shown for the first time, others are familiar veterans. To mention only a few of the notable prints: Arthur Deshaies' *Alchemists*, a heavily worked, unusual wood engraving; Ben-Zion's *dreamer prophet*; and Michael Ponce de Leon's intaglio *Family Portrait*. Other artists showing outstanding new work include Lee Chesney, Fritz Eichenberg, May Janko, Margaret Lowengrund, Lou Schanker and Adja Yunkers.

57th Street

International Exhibition

The Downtown Gallery has set a worthy precedent in presenting an exhibition of work by painters under 40 from 7 different countries. There are, of course, severe limitations in making a selection of younger European painters from what is available in New York galleries, so that a collection which is both representational and of high quality is difficult to achieve. However, there is little reason why American painting which comprises half of the show should be so weakly represented, as there are certainly painters within the age limit whose work displays more strength and vitality than that which is included here.

It is interesting to observe the diversity of styles, even within national boundaries, and the general independence from the influence of the modern masters, but there are few conclusions that one can draw about international solidarities or differences, save that the Europeans are perhaps more at ease with painting, never producing a "tasteless" work and operating on an intellectual rather than an emotional level; while Americans, inheriting no tradition of beauty, strive harder for effects and paint with an uneasy restlessness and vigor. Outstanding from the point of view of maturity and polish are the paintings by De Stael and Cremonini and a brilliant but flimsy Mathieu. The Americans are forced to depend on Jack Levine for their most accomplished performance.

This show points up the definite need for more contemporary international exhibitions, thoughtfully selected or juried, for there is much to be gained by artist and observer alike. (Downtown, to Feb. 27.)—M.S.

Robin Ironside

Robin Ironside, British painter and critic demonstrates unusual technical dexterity in gouaches, mostly small. The core of the group, which contains designs for coronation decorations as well as a number of independent fantasies, is a series of studies for the sets and costumes of the Sadlers Wells production of "Sylvia." The best of these are the *Sylvans*, done wholly in delicately nuanced tones of blue, and the sea vista where inventively arabesqued clouds are assimilated to the forms of cliffs of islands decked with classical architecture. Other themes are suggested by music—Berlioz' and Debussy's.

The Lamb of God reflects a personalized taste for traditional religious symbolism. Ironside's style is rich, perhaps overabundant, and its intricately ornamental qualities sug-

gest art nouveau as well as contemporaries like Berman and Leonid. He has a Redonesque fascination for the world of flowers which he uses to create the symbolist sense of perfumed mystery. *Secret Burial* is semi-surrealist in direction, but by and large Ironside's imagination is earth bound and many leagues behind his virtuoso painterly qualities. Essentially a miniaturist, he is best when most fragmentary. (Durlacher, to March 6.)—W.R.

Walt Kuhn

A fine collection of the small paintings of which Kuhn was such a master, this exhibit includes, in addition to the poignant portraits of clowns, several still lives and a remarkable little group of figures entitled *Confab*. It is impossible to resist a comparison between the earliest painting in the show, *Three Apples*, 1933, a classical, structurally balanced work in the Chardin tradition, and one of the latest, *Apples on a Green Cloth*, 1948, a truly 20th Century canvas in which ten apples are arranged in a disturbing and constrained disharmony.

Walt Kuhn was one of the rare artists who remained consistently faithful to his academic training while painting works modern in concept, a paradox to which his subjects, the clowns, were readily suited. For, in portraying the man within the mask, the artist has a ready-made ambivalence, the painted gaiety which conceals the fullest knowledge of acute woe, the relative proximity of tears and laughter. Here in the small canvases his painterly ability is particularly evident; he has achieved his effects without fanfare, but with a subtle and quiet intensity which does not diminish with continued observation. This selection of his work makes one hope that a larger commemorative exhibit will be forthcoming. (Walker, to Feb. 27.)—M.S.

Jackson Collection

This is a pleasantly nostalgic assembly of paintings which contains some of the best known names in the recent past and present of American art.

George Bellows' ink and wash *Times Square on Election Night*, and oils by Luks, Sloan and Everett Shinn exemplify one phase of Europe's influence upon us. Maurice Prendergast's *Blue Water*, William Glackens' *Nova Scotia Summer*, Childe Hassam's *Beach of Bass Rocks* and Ernest Lawson's *Colorado Scene* evidence another, more impressionist aspect. Sargent's *Lake Tiberius* is misty, soft toned; Andrew Wyeth's watercolor is crisp, treated with a

breadth which recalls Winslow Homer.

Kuniyoshi is represented by a solidly realized *Girl in White Chemise*, painted in 1928, before his suave, more flattened forms of the 30s. John Marin's *In the Ring* is a captivating portrayal of a female lion tamer and her obedient charges. The show includes a handsome Georgia O'Keeffe *Black Petunia*, strongly patterned paintings by Marsden Hartley, Arthur Dove, Preston Dickinson and Charles Demuth, and examples by Peter Blume, Philip Evergood, Jacob Lawrence, Darrel Austin and Eugene Berman. (Jackson, to Feb. 28)—S. F.

Sidney Gross

"In this, my sixth show," writes Sidney Gross in his catalogue, "I've tried to synthesize cerebral and emotional elements constant in both my objective and subjective work, allowing a cosmological conception to take precedence." Maybe so, but for this reviewer there is little of a "vast, mysterious, ordered universe" in the twelve richly warm, rather amorphous and enormously monotonous canvases of his current show. (Rehn, to Mar. 6.)—V. N. W.

Leo Manso

Three of Leo Manso's new canvases, *The Distant Shore*, *Nocturne* and *Nightweirs*, are predominantly blue and are in marked contrast to such a high-keyed piece as *Gulls and Tide*, No. 2. This study which recalls Turner, that half-way house on the road to romantic abstraction, has charm but less vibrancy than the ringing rhapsodies in blue. (Babcock, to Mar. 6.)—V. N. W.

Nicolas De Stael

Painted within the past year, 26 oils are included in this exhibition. His approach is a modification of last year's show, when thick rectangular slabs of lush color suggested natural form only vaguely. These paintings are more particularized, more representational, without sacrificing their simplicity and impact. A reclining nude, for example, retaining its recognizable anatomy, becomes a diagonal blue-white silhouette against a slate-colored background, dramatized by shifting blocks of fiery reds which thrust forward with intense power.

Various landscapes of Sicily and France, as well as a series of flower themes, are interpreted in the trowelled impasto which has become this artist's trade mark. They are undoubtedly handsome (some of the flower paintings are stunningly at-

tractive) and often they are composed with implications of monumentality. De Stael's method of piling paint, however, beyond its initially triumphant assault upon the senses, must depend ultimately, like Ryder's, on more deeply plastic inferences with which the pigment is charged. The paintings are convincing only when their rich surfaces seem to have evolved out of inner necessity. (Rosenberg, to Mar. 6.)—S. F.

Vincent Malta

Among the untitled canvases by Vincent Malta is a colorful impression of his room in Brooklyn in which something quite concrete emerges from an abstract conception. Even more interesting is the long panel of a woman reclining on a couch, a semi-abstraction done in a rich counterpoint of orange and greens. (Gallery Urban, to Mar. 6.)—V. N. W.

Clinton Hill

The destruction, through the painting process, of the original image results in rich oil textures which are enlivening. The gouaches reveal fine feeling for the medium, as yet unchanneled by a dominant theme. (Korman, to Mar. 6.)—J. G.

Hans Moller

Treasuring his color-segments as if they were smashed bits of a precious heirloom, Hans Moller fits them together with skill, with taste, with a sophisticated wit. Yet somehow a final integration does not occur. The pieces can be counted and added up, but they do not fuse. Zig-zags remain, splintering the canvases into decorative fragmentation, rather than splitting their surfaces into planes which can re-create depth.

Moller tones and tints his painted passages until they become flat color-bouquets of brilliant triangular facets, but the pieces are like the charming individual voices in a choir which has not attained full resonance.

Two canvases, *The White Pitcher* and *Black Flowers*, each dominated by its title's color, are very happy exceptions here. (Borgenicht, to Mar. 6.)—S. F.

Fred Conway

There is a transition from the Chagall-like *Halloween*, *The Dreamer*, to the sketchy, but predictable *Two Figures*. His potential involvement is sensibly given in the painting *Mother and Son*, where the lustrous, low-keyed background gives rise to pietistic forms in which sculptural roundness appears in terms of planes and

planes to maintain eye-capturing depth. (Grand Central Modern, to March 5.)—J.G.

Dong Kingman

Although reaffirming unusual mastery of the medium, there are some unresolved expressions: New York and California scenes, interpreted through broad color areas, in these 16 watercolors. There is a trend from the facility of *New York Harbor*, its silvery lights cast in small planes across the surface, toward a personalized reportorial elegance, as in the impressive *Williamsburg Bridge* and *Signal Watcher*, where forms and color are distributed with the apparently casual perfection of Oriental flower arrangement. Here highlights drift like falling lotus petals. (Midtown, to Feb. 27.)—J.G.

Recent European Posters

Fifty posters of art exhibitions at museums and small galleries confound the viewer with their infallible craftsmanship and taste. Examples from Denmark, Norway, Sweden, and France include the classic purity of paper and type of the *Wehrbein* and the intimate, hand-pulled woodblock and lithographic originals of René Richenthal and Bazaine. (Serigraph, to Feb. 22.)—J. G.

Hartley-Maurer

A study in contrasts is afforded by this exhibition. Marsden Hartley's work is relatively heavy, governed by a hard sobriety. Alfred Maurer's paintings are lyrical and, especially in his earlier examples, as vibrant as a joyous song.

Hartley's earliest canvas here is the *Blue Mountain* of 1908, stemming from impressionism and Van Gogh's intense brushwork. It is a rich, many-colored ensemble of spotted strokes, woven into flame-shaped patterns of dark and light. Two *Aqueducts* of 1927 show his debt to Cézanne and his development toward a more individual expression. Four landscapes of 1931 reveal elements of the style which was to be associated with his later work: a hard black outline runs around rocks and foliage, as if all were petrified growths, immobilized during a writhing movement.

Maurer's two landscapes of 1907 and one of 1911 sing with strokes of pure color. He uses the brilliant hues of the fauves: reds, blues, greens, yellow, set down directly, like a stimulating drink downed in one gulp. By 1923, however, his painting is less carefree, less innocent, its song tinged with darker, more melancholy overtones. (Schaeffer, to Mar. 19.)—S. F.



Yasuo Kuniyoshi: "Girl in White Chemise," at Downtown Gallery



Walt Kuhn: "Clown in Red and Green Against Blue"

A. H. Maurer: "Landscape"



57th Street *continued*

Dealers Choice

A dealer's choice is conditioned by saleability, current vogues, specific clientele and a host of other considerations. Every once in a while, though, the dealer's personal taste intervenes, and in this instance, fortuitously.

Among some dozen 15th to 20th-century paintings here are several unusual offerings. Certainly the prize of the show is a large *River View* by Jan van Goyen, 17th-century Dutch landscape master. In excellent condition, the painting describes a shambled tower looming into the heavy Dutch sky. Below in the luminous gray river, a small fishing party pulls in its nets. It is painted in characteristically low tonalities with only a few flecks of golden light suggesting the presence of the sun.

Another interesting old master painting here is *Man With Beautiful Hands* by Jean Gossaert (known as Mabuse). It is a good example of descriptive portrait painting of the late 16th century, and has an impressive provenance. Other paintings in the group include Guardi's small Venetian scene; Simon Vouet's *St. Catherine*; Puvis de Chavannes' *Concordia* and William Glackens richly painted *Waverly Place*. (James Graham & Sons, Mar. 1-31.)—D. A.

Gene Charlton

Charlton's work superficially suggests oriental influence in its subdued color, landscape motif and summary draftsmanship. But in a more profound sense, it is oriental in its concept. The artist has seen very distinctly, and felt deeply. His translation of sensation and emotion are phrased in a unique visual language (and language, after all, is abstract.)

I felt that they reflected a long, unusual contemplative process—a process similar to that described in manuals on Chinese and Japanese painting.

The oils are painted on masonite, the rich brown carrier serving as base for thinly applied paint, and delicately molded textures. Mostly they are evocations of the vaguely gratifying sensations we all feel in face of the sea, a sunset, rain, mist, wind and trees. Only, Charlton's rare sense of natural drama isolates and specifies the sensations for us. Colors are duns, grays, slates and blacks—the colors of Japanese scroll paintings. Most remarkable is Charlton's use of white: modulated with great sensibility. These whites pick up the crests of spuming waves, edges of clouds, masses of fog trapped in woods.

As might be expected, Charlton's watercolors are exceptionally good. Small and executed on delicately tinted papers, they depend often on line. Charlton clearly knows the expressive possibility of line, for he breaks a contour in exactly the right place, or dims the edges of his lines to suggest depth. Perhaps in these watercolors even more than the oils, Charlton's great taste emerges most clearly. (Willard, to Feb. 27.)—D. A.

Stephen Pace

Lavish with both paint and energy, Stephen Pace employs jumbled layers of color, scumbled, spattered and overrun by lines and dribbles in a burst of disorder and chaos. The shapes which dimly emerge amid the tumultuous jostling are of a biomorphic character reminiscent of Gorky, but painted with a freedom and abandon which has an almost dizzying effect. At his best in two very

large vertical canvases hung as a diptych, the artist establishes a complex and involved space, the electrified strokes of paint held by centrifugal force in a whirlpool of movement. (Artists', to Feb. 25.)—M. S.

Benno-Guteman

Ernest Guteman's sculpture has its origins in the constructivist movement. Executed in highly polished brass, these are precise and harmoniously balanced structures of subtly shifting planes with an occasional enigmatic note such as the enclosure of a red glass globe within a brass pyramid. A functional application is intended for some of the pieces, such as a sundial, an elegant traffic light or a project for a giant monument; this is a genuine attempt to integrate a rarified art with social needs, a direction which contemporary sculptors are generally loath to follow.

There is a striking rapport between Guteman's work and the drawings of Benjamin Benno from the 1930's. Both artists during the periods represented here are concerned with defining nature by means of fractured planes regrouped into plastically meaningful constructions, creating a geometric approximation of the physical world or of an abstract concept. (Jacobi, to March 6.)

—M.S.

Miró Graphics

Enticing to the imagination and delectable to the eye, Miró's recent etchings and lithographs provide a joyful footnote to the exhibition of his paintings held in December. A dazzling ingenuity in the exploitation of his media (including the superimposition of lithograph on etching) and the ceaseless experimentation with

Stephen Pace: "Prophecy"



Gene Charlton: "Sunset Japan"



Julio Girona: "The Spell"



textural possibilities are a fitting match for the brilliance of his wit and the unflagging inventiveness which transforms the familiar symbols and configurations and meandering lines into ever fresh and delightful compositions. Prints are particularly suited to the hazy, amorphous, stippled ground which establishes a location in a world half-way between the dream and the conscious within which grotesque, pathetic and gay figures and birds cavort amidst stars and moons. Every tonal degree between the sparkling white of paper and the densest black of the ink is minutely explored, producing works of extraordinary richness and excitement; and when color is used, it becomes a pure lyric expression, unconstrained and joyous.

Miró's line drawings are a superb compliment to Tzara's poems in *Parler Seul* and the other albums, *l'Antéte* and *Album 13* are beautiful examples of the French cahier as well as of the artist's prodigious creativity. (Galerie Chalette, to March 13.) —M.S.

Mané-Katz

A painter rich in experience and ability who has exhibited widely in Europe and to a limited extent in this country, Mané-Katz follows the expressionist tradition, but with a diminishing intensity and an increasing emphasis on the pleasures of color and form. The current exhibition is composed mostly of a series of gouaches painted on the island of Djerba off the Tunisian coast, the location of the world's oldest Jewish colony outside Israel, where ancient rites and customs are faithfully preserved.

Like Delacroix during his North African sojourn, Mané-Katz has reveled in the warm reds, yellows and exotic details in costume and ritual, incorporating them within his own free and fluid style. He delights in the theatrical effect of a bold outline or a flame-colored streak as well as in the subjective rendering of human situations, and combines an almost reportorial eye with more sensual artistic expression. (Karnig, to Feb. 28.) —M.S.

Audubon Artists

In this unselected big 12th annual there is everything between portraits to abstractions and in all media. The watercolor section comes off better than the oil section with works by Gertrude Schweitzer, Will Barnet, Paul Seckel and Martin Friedman standing out. Chris Ritter's is represented by a strong graphic work, and Nathaniel Kaz' *Defiant Indian* makes a startling impression among the sculpture. (National Academy,) —V.C.



Bwaka Tribe: Mask at Segy.

André Marchand

A section on contemporary art, newly innovated at these galleries, features as its first show the semi-abstractions of André Marchand, who is also making his debut in the U. S. as a solo exhibitor.

Marchand presents his canvases as perfections of their kind. His is a complete control of means: a painting sensibility which seems incapable of blundering into awkwardness. His work is neither overheated nor coldly calculated; every inch of his canvases is painted with a rationed intensity, with a balanced passion which pays them warm, unquestioned compliments.

Paris has been his finishing school; Picasso, Braque and Matisse his masters, and this show is his polished valedictory. (Wildenstein, to Feb. 27.) —S.F.

Edward John Stevens

With a place for everything and everything in its place, Stevens continues to paint at a smart pace. This is his eleventh consecutive yearly exhibition.

These ornate gouaches and oils include everything from peacocks, waterlilies and swans, to rabbits, Africans, and Chinese landscapes. No exotic detail is left out. Nevertheless, Stevens' paintings are not cluttered, for he is a strong two-dimensional designer in the Klee tradition.

Stevens' major fault is a lack of profound address. What he tells us of Polynesian customs differs little from what he tells us of Irish customs. It is all dimly magical, totemic, atmospheric, exotic, ominous, but it is not convincing. In only one painting, *The Judgment* (which in color and form recalls archaic enamels) does Stevens convey emotion and mystery. (Weyhe, to Feb. 28.) —D.A.

Reginald Wilson

Reginald Wilson's paintings are so beguiling in their good humor that one can even forgive their utter dependence on Miró. Like the Catalan master, Wilson composes his neat and vivid pictures of flat, brightly colored, and cleanly edged shapes which expand and contract with the buoyancy of his spirit. His subjects, however, are more commonplace, ranging from *Pie à la Mode* to the games and daydreams of children, and most often remind one of cheerful posters or interior decorations. At times, as in the *Horse Contemplating a Landscape*, with its typically Miróesque cactus forms, one even thinks of a still from an animated cartoon. Wilson is more effective in his still lifes, where his too commercial techniques of illustration offer relatively little intrusion upon his minor, but genuine, pictorial talents. (Ganso, to March 6.) —R.R.

League of Present-Day Artists

This new, cheerful Gallery 75 has opened with a group show of paintings, sculpture, and silk-screen prints by some 25 artists. Limited to intimately scaled works, it is agreeable, for minor variations are played on some major themes of modern art. The impact of early cubism, for example, is strongly evident in Garland Burruss' *Cello Player* with its tannish palette and faceted planes, whereas the regularized geometry of Helen Gerardia's *Clown* pays homage to Gris. Klee's influence appears, too, in Eugene Schein's fanciful *Dancer in Yellow* and in Isadore Eichen's richly textured *Still Life*.

Expressionism, however, predominates. Lillian Orlowsky's dramatic and vividly colored *Still Life* is, for me, the best of the group. Other works in this vein are William Freed's *Still Life* with its Hans Hoffmannesque dissonance of color, and Harry Mather's subtly keyed *Clown*, in muted greys. Of the sculpture, Louise Nevelson's primitivistic *Ancient Bird with Square Eye* is clearly outstanding. (Gallery 75.) —R.R.

Group Show

A variety of approaches is demonstrated by these eight paintings by four young Americans. Both Bernard Kassoy and Florence Haberman, for example, paint scenes of water, but there the similarity ends. Haberman's two canvases of the Long Island Sound achieve with their quivering, atmospheric surfaces both expansiveness of view and intimacy of feeling. Kassoy, by contrast, chooses his water scenes in an urban context, and appropriately, paints

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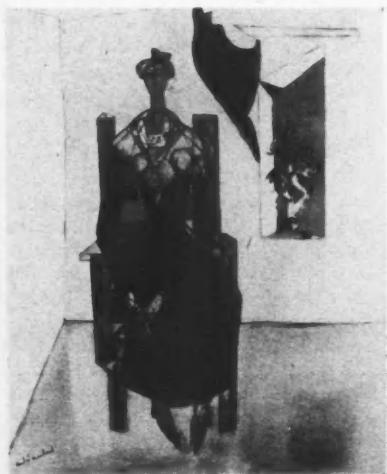
his bridges, factories, housed by the river's edge with a coarser, more vigorous brush, organized about an angular linear structure. Lilla Pell Katzen's art is considerably more abstract. In the better of her two paintings, *Dance of the Golden Leaves*, taut clusters of black lines are tensely suspended in a rich orange-yellow background. Lastly, Calvin Lader's work touches the biomorphic trend in its tortuous images of growing plant forms in cool greens and blacks. (Peter Cooper, to March 12)—R. R.

Bernt Balchen

Watercolors of the polar regions, titled *Arctic and Sub-Arctic*, by this famous aviator and explorer, present this eerie world so vividly that one shares in its wonders. The earlier handicap of having the watercolor freeze directly on the paper forced Colonel Balchen to make pencil notes and memorize the colors. Now that he is able to paint while in his plane, this gift of total recall still aids his presentation of the splendor that plays through his papers.

Berenson's recent pronouncement that, "representation is a compromise with chaos" is realized in the artist's success in isolating from the immensity of these frozen spaces ably co-ordinated designs. The extreme fulgence of his color Balchen attributes to the clarity of the almost dustless air and to the twilights that allow the sun to remain a long time on a low horizon. The incredible brilliance of polar hues is sustained by subtle modifications of fusing light. The artist conveys an awesome sense of the desolation of snowy expanses, lucent ice and sullen waters in a subordination of detail to an immensity of spatial design. (Grand Central Galleries, to Feb. 27.)—M. B.

Andre Marchand: "L'Arlesienne en Faueuil"



22

Bruno Groth

A critic recently asserted that contemporary sculptors "have dissolved traditional form into space", yet this contemporary artist retains his interest in mass. Excepting one bronze portrait and four terra-cotta figures, his pieces are carried out in a variety of woods with differentiated textures. Through all the sculptures there is a symbolic unity. A recent group of monumental pieces, *The Unfoldment*, combining realism with abstraction, is the culmination of his concept that life is without beginning or end.

Without consideration of cryptic significance, Groth's command of form, whether in carving or modeling, is evident. The easy flow of sequential planes, the grace of continuous contours and the revelation of inner life through bodily gesture, is discernible in all his work. The engaging animal figures and the sensitive, but not sentimental portrayal of children, admirable pieces in themselves, add to the artist's theme of a universal inner life. (AAA, to Feb. 20.)—M. B.

Moura Chabor

These paintings of Paris are animated records of its daily life set down in generalized forms and contours in a balance between realism and conscious naivete. The magnificence of the city's architecture and its seductive vistas of bridges and river appear merely as setting for homely incidents of living. The cyclists, the horse-drawn wagons, the procession of school children in black *tabliers* being marshaled over the *Pont Neuf* on their Thursday holiday, are depicted not only in a lively tempo of movement but also with an appreciation of the scale of the whole design. Someone has said that these paintings show the Paris of Proust, a perceptive appraisal. In only one canvas, *Île de Saint Louis*, is the motive of the city's beauty allowed to speak for itself. (Galerie Moderne, to Feb. 27.)—M. B.

Roy F. Lichtenstein

His canvases present an incongruity between style and subject. Visually, they are skillful variations on a School of Paris theme, whereas their imagery is as remote from Braque and Picasso as are such typical titles of his as *Weatherford Surrenders to Jackson* or *Squaw with Infant*. Still, for all the irrelevance and at times even annoying quality of Lichtenstein's Americana in a *l'art pour l'art* context, the pictures are attractively composed of large flat color-planes

into which the forms of his battle-scenes and Indian-lore are unobtrusively assimilated.

The most handsome painting is the *Mechanism, Cross Section*, which, for a change, take its subject from dada, but is really primarily concerned with the play of intricate mechanical shapes against a firmly ordered background of vertical strips. Here Lichtenstein's color combinations are distinctive, though caution and good taste characterize his personality. (Heller, March 8 to March 27)—R. R.

Helen Marshall

This first show reveals an authentic neo-romantic talent. She appears to be fascinated by the disciplined, ceremonial rhythms of fencers or trained horses, capturing their motions with a sense of mystery. The stillness and understatement of her art often evoke a dream-like atmosphere, as in the *Walking Ring*, a grave and arresting study of the solemn, circular movements of horse and rider in depth and surface, or in the *Fencing Mask*, which is transformed into a faceless portrait.

Appropriately, her chalky palette is as subtle as her observation. With delicacy, she merges figures and background into a muted, but vibrant tonality, using grays, greens, tans. The group of drawings confirms her distinguished sensibilities to tone, mood, quiet rhythms. (Durlacher, to March 6.)—R.R.

Walter Williams

A tendency to melancholic sentimentality is the only indication of the artist's immaturity in this first one-man exhibition. Williams' natural ease and grace in composition is particularly striking, revealing a rare ability to achieve powerful and dramatic structure with apparent effortlessness. There is a certain monotony in the recurrence of pointed and jagged shapes, but this nervousness is offset by the solidarity of massive rounded forms. Drama is heightened by the effective use of light, with emphasis on its source or its glowing diffusion and the abruptness of cast shadows. Figures often seem to be compressed by their surroundings, creating a sense of oppressive containment and ominous latent unrest within the tenement and city street settings. The most recent works are the most complex in composition and content, yet the diverse elements are harmoniously ordered and unified, indicating growth and increased control on the part of a naturally gifted painter. (RoKo, to March 3.)—M.S.

Art Digest

Books

Pioneer Printmaker

HERCULES SEGHERS, by Leo C. Collins. Chicago: University of Chicago Press. 150 pp. text; 112 plates. \$20.

Reviewed by Dore Ashton

The nature of an esthetic explorer often eludes the art historian who understandably concentrates on the work. Yet, the hazards, and sometimes insurmountable problems confronting the experimentalist are as much a part of the history of an artist as his completed works.

I think the virtue of Dr. Collins' approach to the enigmatic 17th-century genius, Hercules Seghers, lies in his understanding of the artist's sustained curiosity and experiment.

"The inventor," Collins says, "wants to do the impossible and takes his chance." Seghers took that chance and was, as a result, isolated and unappreciated not only in his own period, but today also. He complicated the historian's mission by leaving relatively few identifiable finished works and fewer documents concerning his life. Furthermore, he seemed to have worked erratically, cutting off the main road to understanding: chronology. The author of this first full-length study in English has commendably maintained reserve concerning the "facts" of Seghers' life, trying instead to locate the motivations, leitmotifs, passions and sense of vocation which propelled this artist well ahead of his contemporaries.

What distinguishes this work from most of the other Seghers' commentaries (with the exception perhaps of Fraenger's interesting interpretive book) is the author's justifiable emphasis on Seghers' graphic talent.

Although as a landscape painter Seghers probably had more influence than has been granted (Dr. Collins points out Rembrandt was certainly influenced, and at the time of his bankruptcy, had no less than eight paintings by Seghers throughout his house) it was as a graphic experimentalist that Seghers was unique. He was probably the first to make color prints from etched plates; the first to print his etchings on linen, and the first artist interested in the color etching as a replacement for the painting as wall decoration.

As an innovator, Seghers holds a special place in the history of landscape art. Collins points out that Seghers was not content with the idyllic tradition of Dutch landscape painting (imaginary country lane with imaginary peasant and imaginary beast). In fact, he was one of the first Dutch artists to augment his work with images he personally gathered in his travels. The "directly observed" element is specific in his entire oeuvre. Dr. Collins painstakingly investigates the possibility of Seghers' having traveled the breathtaking mountainous route to Italy, and concludes that he almost positively did. This enormous visual and psychological experience undoubtedly shaped the character of his art—an art concerned with conveying the majesty, the structural grandeur, the wildness of mountainous terrain.

Working with so few facts, Dr. Collins has managed to draw up a working chronology which, though not fool-proof, enables him to analyze Seghers' infinitely varied color prints. Although etching was not in vogue at the time, Seghers revived the technique. But where others had used

the medium to imitate the strong linear effects of engraving, Seghers, who was in spirit a colorist (he conceived in terms of mass rather than line) avoided the burin's even stroke.

Instead, he developed a rich vocabulary of small strokes, dots and lines to express nuances in nature. In his invention of rhythmic configurations of straight lines or clustered dots, he prefigured Van Gogh and even Seurat. Collins observes that Seghers was acquainted with Elsheimer's original soft-ground technique. This method was transmitted in a Rubens letter in which he describes a soft white paste on which Elsheimer drew with a needle. The soft-ground enabled Seghers to use a fine line and half-tone. Even more startling is the effect of a granular surface in some of his prints which suggests that he knew aquatint a hundred years before its invention. Another technique which Seghers' used—and which is now in currency as "modern" is the reverse plate.

Seghers' isolation was partly due to his peculiar brand of romanticism. While he turned away from the romantic bourgeois ideal of the idyllic landscape, his substitutes were rugged, impassioned etchings of unfamiliar mountain scenes—unrelated to the burger in every way. Like all adventurers, Seghers was monomaniacally devoted to his vision and persisted in an unpopular vein. It is to Dr. Collins' credit that he has been able to discern the peculiarities wherein Seghers' greatness lies. I hope that he will follow this book with a more detailed analysis of Seghers' techniques, and possibly with a volume of color plates—for the omission of color in this book is grave.

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Ann Mittleman

By translating "unfolding the unconscious" into the involuted forms of cabbage and shrubbery, myopically viewed, some works attain a nice over-all pattern. An earlier "Nude" shows sensitivity toward organization and color, in a more rational idiom. (Argent, Feb. 22 to Mar. 13.) —J. G.

Walter Plate

Plate's forte in his first New York show is clearly the seascape. In his canvases composed of turbulent, swirling planes of unusual luminosity, he unconventionally captures the varied moods of sea and sky. The

control apparent in his subtly modulated colors in no way stifles the sense of exhilaration before the spectacle of nature.

The figure pieces display a comparable pictorial discipline, employing agitated black lines to give his forms the definition less necessary to his more atmospheric images of the sea. The *Aeneas and the Harpies* is especially effective in the spiky, clawing forms of the monsters who attack the hero; and in a quite different way, the *Girl with Fruit* impresses by the sumptuous color which conforms so well to the sensuous theme. (Ganso)—R.R.

[continued on page 25]

Walter Plate: "Girl with Fruit"



Committee on Art Education

sponsored by the museum of modern art

a national professional organization for teachers and students representing all levels of education

The Museum's Role in Education by Hanna T. Rose

Art lacks the urgency of food, and little children are not taught what to look at as they are taught what to eat.

—Bernard Berenson

To reach our goals in creative education, not only in the arts but in life itself, we must provide the atmosphere in which creative thinking may develop, the stimulus which will make the student, young or old, wish to think and express his own ideas and dreams. Creativity thrives through a multiplicity of experiences which are accepted or rejected by the individual. Since we live in a visual world, what the child sees around him, what he experiences, will certainly affect his own thinking and expression. Do we want his visual experiences to be limited to magazine covers, subway cards, comic books and other examples of so-called "calendar art"? How can these stereotyped examples be combatted?

The works of art in a museum, whether they are African sculptures by an unknown artist, fine weavings from South America, painting of the Renaissance or today, are expressions of the ideas and dreams of men and women. Their judicious use offers one way of providing thought-provoking, stimulating and creative visual experiences, for they are the creations of the visionaries, of those who dared "to be different"—they may be said to be the finest expressions of a civilization. From them whole groups of children may, for the first time, learn that ideas and imagination are more important than material values, for they reveal many ways of expressing ideas through creative use of materials—and often show that the simplest materials and tools may be used to create works of art. Through exposure to these expressions of men's dreams, which stimulate and encourage imaginative thinking, we may be able to develop a more perceptive group of citizens, who will look upon their own philosophers, painters, poets and writers with understanding.

The values of visiting a museum are subjective and emotional. Since creative activity can only occur when a deep chord is touched within the individual, the personal emotional response evoked can not be measured in terms of immediate response. However, it is in this very private realm that the museum can play its greatest

role. Each work of art will not affect each student in the same way but the opportunity to see what man has created is the birthright of each, and it is the obligation of teachers or parents to provide this opportunity.

Bernard Berenson, in his "Italian Painters of the Renaissance", has explained this duty: "Unless they [children] are brought up in families of taste as well as of means, they are not likely to develop unconsciously a feeling for visual art, as they do, let us say, for language. Words and speech they pick up before they know what instruments they are learning to use. Later, at school, they are taught to practise and enjoy language as an art, as communicative speech and writing, chiefly through the reading of graduated passages from the best authors and through being taught how to understand and appreciate and enjoy them. In that way habits of liking and disliking are lodged in the mind. They guide us through life in encountering the not yet classified, the not yet consecrated, and in recognizing what is and what is not valuable and enjoyable or worth making the effort to understand and enjoy. They end by giving us a sense of antecedent probability towards literature."

Why should we not try to implant such habits in a child's mind also for the visual arts?

Without a lively imagination, creative thinking and creative activity are not possible and the feeling for the visual arts, which can develop in its own way in each child through exposure to the arts, may prove to be the vital and necessary spur to the imagination.

There is another important need which a museum may answer. Too many of our present-day students have a tendency to believe that art, and especially painting, started with Cézanne or Picasso or with some other painter or period of art. Obviously this is a false concept for art in its many manifestations has been a primary urge in human beings throughout their history. Today, when the value of the arts in education is being generally recognized for the first time, it seems more important than ever that students, parents and teachers recognize the urge to create has been a universal one.

The effects of a civilization upon its art is, perhaps, best exemplified in the following dialogue from "East of

Home" by Santha Rama Rau. It is part of a discussion between Faubion Bowers and Alit, a Balinese painter.

ALIT: *To produce art, or to appreciate it, should be the normal function of a man, in a normal society. It should be part of one's daily living.*

BOWERS: *How do you suppose it has happened that art has become abnormal in the West?*

ALIT: *I have never been there so I can not really tell. But I should think it is because your children always seem to have so much that they must do, and so much that they mustn't do and they do not understand why. After such a childhood it becomes impossible for them to express themselves naturally. I say this very lightly because I have seen only a few foreign children. I may be mistaken.*

The arts of the past—Greek, Medieval, Renaissance, Victorian, choose what you will—tell more about the ideas, the beliefs, the thinking of their respective periods than do words. Each artist is a product of his time and place—certainly no period or place except the Italian Renaissance could have produced Leonardo de Vinci, while no period but our own with its new scientific discoveries and theories could have produced a Picasso or a Léger. Thus art becomes a vital means of communication between the past and the present, between the artist of today, the student and the public.

For too many years schools have not dared to use the many resources which have been available to them in museums and the museums have not known how to make their collections understandable and useful to their communities. Both, perhaps, have been haunted by the old concept of an art student faithfully and slavishly copying an "old master" in some dim and cloistered gallery. This distrust is gradually dying as programs of mutual benefit have developed. These hold our hopes for better communities, better cities and even a better world, for they will create the understanding and imagination which are so vitally needed.

Hanna T. Rose is Curator of Education of the Brooklyn Museum and President of the Education Committee of the International Council of Museums, Unesco.

57th Street *continued from page 23*

James A. Ernst

His watercolors of the Virgin Islands rely on pictorial qualities, rather than pitcuresque appeal. Carried out in fluent washes with crisp contours the designs have crystallized around the themes, in a nice appreciation of the relation of detail to the picture area. On a few papers sharp contrasts of hues emphasize an exotic note—bright red of house roofs emerging from lush foliage, a rosy shrub flaming across the paper. But in general, the paintings display only the soft, muted hues from which the tropical sun has taken all insistence. In the clarity of the air, objects are clearly defined, the gaily-clad figures of the market, a boat with lowered sails at the quay side, the anomalous architecture, yet all are held together with rhythmic transitions from one phrase of expression to another. (Barzansky, to Mar. 1.)—M. B.

Carl Engren

First show in this new gallery on the Lower East Side traces the progression of a young painter from a totally abstract phase back to a more representational idiom. Despite lugubrious color and crudeness of execution, his oils reveal a provocative treatment of subject and a fresh compositional ability.

Such a show raises the question: at which point does the student become the professional artist, ready to offer his work for general criticism? Does Engren, still studying at the Art Students League, damage himself by placing on public view paintings which have a certain raw strength and sensibility, but which are likewise turgid, unpleasant and sloppy, or is it better for the emergent artist to show his work regardless of immaturity? (Gallery 47 A, to Feb. 27.)—M. S.

Nuala (Elsa de Brun)

These pastels were inspired by James Joyce's "Finnegan's Wake," and are presented as a valentine homage to him. They are not intended as illustrations of the text, but as adumbrations of its cryptic content, pictorial abstractions based on literature.

Since to many of us Joyce's recondite work has always seemed "caviar to the general", it is difficult to decide whether the pictorial symbolism is appropriate to the ideas it interprets, but the arresting qualities of the paintings may be enjoyed for themselves independently. (Carstairs, to Mar. 6.)—M. B.

Samuel Lamm

The landscape and figure paintings by this artist who has made his home in Palestine since 1933 have the strange and colorless appearance peculiar to the Israeli scene. The paint is applied with palette knife in precise and delicate touches which have a serene and almost sonambulistic effect through their continuous repetition. Each work is laden with the timeless atmosphere of the ancient land and in such paintings as *Lake Huleh* with its becalmed fishing vessels, one can easily visualize the setting of Biblical events. The paintings of figures—of farmers and newsboys and musicians—remind one that Israel has a present as well as a past, a new vigor and determination within an ancient faith which Lamm is well able to convey through his subdued and yet forceful paintings. (Women's City Club, to Feb. 28.)—M. S.

5 Realists

Each of these five "realists" takes his own liberties with reality, intensifying, abbreviating, distorting for individual expressive purposes. Hy Cohen is the most literal copyist of nature, followed by Morton Dimondstein whose paintings of Mexico have a decorative illustrational quality. Harold Stevens depicts lively tenement scenes full of briskly drawn figures which verge on caricature. Notable for their superb draftsmanship are the large figure drawings and lithographs of Charles White which display painstaking patience and deliberateness in the most minute detail, within the larger scope of mellifluous line and bold contour.

Captain Hugh Mulzac, a retired Naval officer and World War II hero, is introduced with a group of "primitive" paintings which are relegated with difficulty and reluctance to the primitive category, so sophisticated are the composition and design and so compassionate is the treatment of subject. (A. C. A.)—M. S.

Leslie Fliegel

The world of this Lowe Award exhibitor is one of fanciful enchantment, of carnival, fairy tale and childish dream. The paint is brushed on thinly and overlaid with glowing spots of heavier pigment, but which fail to become compositionally coherent. An eerie quality is generated by the frequent use of orange against deep blue and green shadows in exotic patterns of sparkling lights and obscure darks. (Eggerton, to Feb. 27.)—M. S.

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with the soft and almost impressionistic rendering of light and color. This conflict between the inclination to ambiguity and the desire for definition and manifestation of strength gives most of the work an irresolute character; however, a resolution of these diversities is apparent in several more relaxed canvases, such as the painting of a city evening in which the solid forms emerge dimly in the diffuse light. (Seligmann)

—M.S.

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Film Sense continued from page 12

from nature so that the *collage* operation of the film, especially since photographed from directly above, has an air of magic.

A distinctive aspect of the animated cartoons is the absence of motion in the background in contrast with the cavoring figure in front. We sense the background simply as a drawing. It is likewise with the blank ground of drawing-paper or canvas on which the designs of artists, through the film, acquire the magic attribute of "organic growth." Yet this blank "background" is not a void but a physical plane surface limited by edges; in this sense, the sides of the paper are equivalent to the sides of a film frame as projected. In the old days when animation was becoming popular, a clown used to be born illusorily from an ink bottle in lines of ink, and the humor of it was his dependence on his creator for things to use, a world to live in, and sometimes even ground to stand on. This was a comic version of the myth of divine creation and like all myths its elements reverberate in time and space. Thus we saw, in 1953, one of the ingenious UPA cartoons, *Christopher Crumpet*, in which properties and backgrounds are created as well as animated before our eyes, appearing and disappearing as necessary. Here, in a pointed sense, the world is shown as man-created, and this is what, in our urban civilization, the visible world often is.

A great problem of our time is the world which group and individual find to live in and their capacity to change this world according to needs and desires or passively to be changed by it. Imaginative workers in the experimental-film field have contributed insights into this human problem by ingenious exploitation of the film's aesthetic possibilities. The classic advance-guard film, Cocteau's *Blood of a Poet*, has been most influential in this respect. Cocteau created a basic odyssey: that of the human creator. The narrative fluidity of his film was oriented to definite stages so that the mutating image of the hero becomes a spectator of closed interiors like small stage-sets, visible to him only through a keyhole. The final set, the largest and equivalent to a small theatre, opens into an exterior characterized as cosmic space, where the hero's destiny, and implicitly that of all artists, is finally transmuted into glory by the artistic instinct.

Maya Deren is a film-maker who has profited richly by Cocteau's example. The chief theme of some half-dozen films by her is the odyssey of an individual always engaged in something like an obstacle-race and behaving like a somnambulist or one

moving through an actual dream. The rhythms are often choreographic and dreamlike, the visual overtones labyrinthine. When, in Miss Deren's *Study in Choreography for Camera*, a dancer begins his movement in a wood, continues it without the least interruption as the scene shifts to a private interior, then to a hall in a museum, then to another interior and back to the wood, reaching his climax with a triumphant sense of dance-flow, we have an active, self-contained figure seen before a background whose seemingly arbitrary and sudden mutations are independent of his movements and of which he seems quite unaware. This is a parable of the individual's integrity in a changeable environment. But what gives this dancer his implicit confidence in the continuity of the solid ground he requires for his steps? It is, I think, the confidence of the artist who essentially creates his own space by establishing some plastic or dynamic rhythm in time and following it through consistently. The "ground" he assumes is the basic, limited ground which every artist uses.

Evident in Miss Deren's film fantasies (and in conspicuous ones by Sidney Peterson, Curtis Harrington, and Kenneth Anger) is the creation of an imaginary visual world in which tension is supplied by the protagonist's effort at control and equilibrium within it. We see the same basic theme in the adventures of the animated-cartoon characters. The fabulous feats of UPA's shortsighted "Mr. Magoo," blissfully unconscious of his perils, is a distinct example of the special tension I mean. What is implied is the very aesthetic of the film, which is the continual replacement of imagery (mutation of the whole composition) while sustaining intact certain pivotal elements of substance, form and style.

John Huston's *Moulin Rouge* and Carl Dreyer's *Day of Wrath* are two films that have profited from the sense of painting; scene by scene, the latter consciously aimed at a Rembrandt-like chiaroscuro. In the nonchalant assumption of the usual commercial film that the only necessary formal element is *plot* and that merely conventional "framing" and clear photography are required for plastic values, we find the reason for the vulgar journalistic look and formlessness of standard movie products.

The frantic drive of Hollywood cameras to "eat up" space on their recurrent "trips to the moon" directly reflects the general Hollywood conception of space as a jungle, a *chaos*, whether void or occupied. Art, on the contrary, is produced by the controlling principles of a *cosmos*, which underlies all casual aspects of confusion and variety and represents



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Film Sense *continued*

destiny as opposed to chance, form as opposed to formlessness. To achieve a meaningful art, the film has to invent not only in terms of its own exclusive nature but also in terms of the formal laws which it shares with painting. Documentaries and newsreels can passively resign

themselves to reporting. Creative films must obey a synthesis of aesthetic principles that have existed since the origin of the visual arts. A scrutiny of the animating devices enables us to perceive how movement may be formally initiated and artistically controlled within a given space.

Paris *continued from page 16*

acter was as fine and upstanding as his art? Why has this peaceful man who suffered from neither exhibitionism nor pretentiousness—so common among his fellow painters—incurred this neglect after his death? Why does he receive such treatment at the hands of that France of which I have heard him speak nothing but good?

I prefer to leave these questions open. I shall add, however, that if any genius can transcend his local

boundaries, it is surely Mondrian, in his grave; for he might now paraphrase a famous saying: *France is no longer France, it is where I am.*

■ A retrospective show bringing together 200 works from all the various periods of the painter's life is being held in Kunstgebäude am Schlossplatz in honor of the 75th anniversary of Willi Baumeister. A catalogue with 50 reproductions has been prepared for the occasion.

Who's News *continued from page 5*

At the Corpus Christi Art Foundation Exhibition of Painting and Sculpture of the Texas Art League, the first prize for sculpture went to Franciszek Olstowski for his life-size *Self-Portrait*; for water color to Joseph Cain for his *Forest*, and for oil painting to Mary Sloan for *Grasshopper*.

Research fellowships in the study of glass have been awarded by the Corning Museum of Glass to John E. Brown, curator of education at the John Herron Art Museum, Indianapolis, and Thomas J. McCormick, Jr., research assistant at the Virginia Museum of Fine Arts.

Veteran painter Max Weber has been invited to conduct a four-week painting class this summer at the Bowling Green State University, Ohio.

The Art Institute of Chicago has become the beneficiary of a \$237,855 bequest made 35 years ago. Chauncey McCormick, president of the Institute, revealed that the original bequest included in the 1919 will of the late James Viles specified a \$100,000 fund left in trust for the institute. Over the years the fund had more than doubled.

Dr. Alfred Neumeyer, professor of art history and director of the art gallery at Mills College, has been invited to resume his teaching at the Free University in the Western Zone of Berlin, where he held a guest professorship during 1952.

The décor for José Limón's dance, "The Exiles," performed recently at the Juilliard School of Music, was executed by Anita Weschler.

New president of the New York Artists Equity is Julio de Diego.

John W. Taliaferro has been appointed executive director of the New York Chapter of the American Institute of Decorators, Inc. He was formerly administrative officer of the program of Voive of America.

An exhibition of paintings by famous amateurs is planned at the Hotel Delmonico for March 18. Among those to be represented are President Eisenhower, Winston Churchill, Groucho Marx, Gypsy Rose Lee, Douglas Fairbanks Jr. and Louis Bromfield. The proceeds will go to the New York Cardiac Home.

Antonin Heythum, head of Syracuse University's industrial design department, died in Munich, Germany, January 10 at the age of 52. Noted throughout the world as an industrial designer and architectural engineer, Professor Heythum and his wife, Carlotta, served as co-chairmen last summer of the International Congress of Industrial Designers in Paris, a post they had also held in London in 1952. Ill health compelled their stay in Europe.

A native of Czechoslovakia, Professor Heythum came to this country in 1939, and taught at several major institutions of learning before joining the faculty at Syracuse.

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Coast-to-Coast

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by Frederick Wight

The Art Galleries, University of California at Los Angeles, will be showing "Artists of Ireland," February 27 through March 9. This group exhibition of five painters and a sculptor was assembled in Dublin last summer. The painters, Thurloe Conolly, Neville Johnson and Louis Le Brocq, are maturing talents, first introduced into America at the Institute of Contemporary Art, Boston, three years ago. Patrick Scott and Patrick Swift are young men altogether new to this country. The sculptor, Hilary Heron, is beginning to appear in American collections, but she, too, is being shown for the first time to the American public.

The exhibition also includes linens printed from designs by the artists. Scheduled to travel, "Artists of Ireland" will be seen at the Pasadena Art Institute, the Santa Barbara Museum of Art, the M. H. De Young Memorial Museum in San Francisco, the Colorado Springs Arts Center, the Akron Art Institute, the Museum of Glass at the Corning Art Center.

■ Oskar Kokoschka is being shown through February with impressive borrowings at the Santa Barbara Museum of Art. The 20 canvases on view will be shown again at the Palace of the Legion of Honor in San Francisco. Most are the panoramic landscapes of the 1920's, when the restless artist appears to be looking down from the rooftops on all the capitals of Europe. There are a few of the fine earlier portraits, such as the ailing *Count of Verona*. The expressive *Baby with Hands of Parents* is from the Wright Ludington Collection.

■ Simultaneously, Santa Barbara is giving a one man show to Dorothy Brown of Los Angeles. This is the first museum one-man show of a painter well known on the West Coast. She paints recognizable images in the grip of structure, the whole softened and muted by a feeling for atmosphere. The other Los Angeles painter having a museum presentation is June Wayne, at the La Jolla Art Center through March 7.

June Wayne is best known for her lithographs to which she brings extraordinary technical resources. She often combines naturalistic figures and arbitrary geometric patterns—which hold them prisoner. This adds up to symbolism: a cerebral projection of quite sensual imagery.

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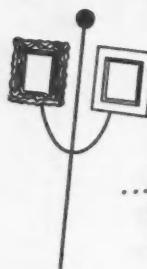
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Early American Art continued from page 13

chenille embroidery on satin with a watercolor painted background. Its intricate, beautiful textures and patterns compose a striking vista with a lady in a boat and a man peering from among delicate foliage. Another fine example of needlework, made by 12-year-old Mary Hall in 1800, reaches wistfully to our times with the pious hope: "If all Mankind would live in mutual love, this world would much resemble that Above."

Among the life-size carvings is a cigar store sailor, with a finely modeled, simplified face of almost classic Grecian features. Outstanding cigar store figures, too, are a pair of Negroes—one broadly handled in form and realistically conceived; the other presenting the subject as a dancing jester. Other high points are a sensitive, anonymous early 19th-century painting, *Lady With a Book*, two superb standing figures in watercolor, of about 1830, and the highly patterned watercolor of *James and Sarah Tuttle (with their cat)*, an 1836 folk-portrait by Joseph A. Davis.

Some of the paintings are disarmingly amusing—an advertisement for "Ye Boston Baked Beans," with Uncle Sam driving a cart pulled by a hog; another, *General Marion Feasting the British Officer on Sweet Potatoes*, is charmingly composed with small figures and slender trees.

A glance through the newspapers following the opening indicated that this exhibition was relegated to the back pages, as an amusing footnote on our ancestor's interest in gadgets and appliances. Yet the significance of these objects is also great as an expression of popular art and of a period before machinery, with its culture of "eyeless vulgarity" (to quote from the pioneer champion of the art of the every day, William Morris) killed such genuine artistic expressions. It is worth recalling William Morris' words in praise of good popular craftsmanship which he once described as "wonderful." Speaking in 1879 of some examples of popular art, he said: "They were common things in their own day, used without fear of breaking or spoiling, no rarities then, and yet we have called them 'Wonderful.'"

Lindner continued from page 13

Other overtones of the 1920s can be savoured in Lindner's work. There is, for example, something of the social-surrealist symbolism of Beckmann in the grouping of *Entr'acte* where real and imaginary figures of past and present are enigmatically juxtaposed with the bewilderment of a dream, against an ugly urban decor—all rather like a circus sideshow of freaks. The rigidity of the scene is further enhanced by Lindner's characteristic restriction to predominantly frontal views, by his emphasis upon pneumatic knee-caps, shoulders, buttocks, breasts.

There is something, too, of Otto Dix's staring intensity and myopic naturalism in a dramatic full-length portrait of Verlaine, whose sharply defined feline eyes are bizarrely echoed in those of the cat who sits sphinx-like at the poet's feet. More of the artifice of the period is recalled in the *Gambler*, a mannequin head profiled against a symbolic back-

ground of fragmented dominoes, roulette wheels, playing cards.

If, in general, Lindner's images provoke a surrealist discomfort, they can also be earthy or turn to barbed social satire. *Anna* or the *Couple No. 1* and *Couple No. 2* are ludicrous caricatures. And one of the two pictures of French academicians is completely funny in the absurd contrast between the seals of office—the pompous head-dress and sword—and the woefully flaccid, nude figure exposed beneath the official costume.

By and large, Lindner is most convincing when his austere images have an air of solemnity. His art is indebted to the styles of earlier masters of this century and, concentrating as it does on purified volumes, can be often unpleasantly arbitrary in color and surface design. Yet for all that, his pictures tap a vein of bizarre originality, and are biting in their wit, disquieting in their weird gravity.

Penn Academy continued from page 14

are fluently melodic, correlated by long diagonals which register as felt axes through substance rather than as outlined contours. Its pictorial music is more delicate, more reticent than Hoffmann's.

The other prizewinners here are not so troublesome for Philadelphians. Frank Duncan's *Mallorca III*, awarded the Sesnan Gold Medal, is only slightly, safely abstract; John

King's Carol H. Beck Gold Medal winner, *Kathryn*, is a soft-focus portrait of a young lady; Franklin Watkins' *Mrs. Joseph S. Clark Jr.*, which won the Lippincott Prize, is more terse and astringent; Dora Bortin's *Russian Tea Service*, awarded the Mary Smith Prize, is saturated with a charm, both sophisticated and primitive.

[continued on page 33]

Art Digest

Where to Show

National

Greensboro, North Carolina

INTERNATIONAL TEXTILE EXHIBITION. Nov. 3-Nov. 28, 1954. Jury. Awards. Entry blanks due Sept. 15. Entries due Sept. 20. Write Department of Art, School of Home Economics, Woman's College of the University of North Carolina.

Hartford, Connecticut

CONNECTICUT ACADEMY OF FINE ARTS 44TH ANNUAL EXHIBITION. May 1-23. Avery Memorial Galleries. Media: oil, sculpture and print. Entry fee \$4. Jury. Prizes. Entry blanks due Apr. 24. Write Louis J. Fusari, Sec'y, P.O. Box 204.

Los Angeles, California

THIRD NATIONAL PRINT EXHIBITION. Apr. 28-May 14. Media: all print except monotype. Entry fee \$2. Jury. Prizes. Entry blanks due Mar. 22. Entries due Mar. 29. Write Dr. Julius Heller, Department of Fine Arts, 3518 University Avenue.

Newark, New Jersey

15TH OPEN COMPETITION. May 23-June 6. Ross Art Galleries. Open to all artists. Media: oil, watercolor and tempera. Prizes. Fee: \$4. Write Zachary C. Ross, Ross Art Galleries, 807 Broad Street, Newark 2, N. J.

New Orleans, Louisiana

ART ASSOCIATION OF NEW ORLEANS 53RD ANNUAL. Mar. 21-April 11. Delgado Museum of Art. Fee: \$5 annual dues. Media: painting, sculpture, graphic arts, original crafts. Jury. Entries due Mar. 14. Prizes: \$1,625 in cash. Write: Exhibition, Delgado Museum of Art, City Park, New Orleans 19, La.

New York, New York

AMERICAN ARTISTS PROFESSIONAL LEAGUE GRAND NATIONAL COMPETITION. Apr. 3-19. National Arts Club. Open to members. Media: oil, watercolor, pastel and drawing. Entry fee \$4. Jury. Prizes. Entries due Mar. 31. Write Boylan Fitz-Gerald, AAPL Headquarters, 15 Gramercy Park.

CATHERINE LORILLARD WOLFE ART CLUB. Mar. 15-31. National Arts Club. Open to all women artists. Media: oil, watercolor and sculpture. Entry fee \$4. Jury. Prizes. Entry blanks due Mar. 1. Entries due Mar. 12. Write Dorothy Drew, 448 East 58th St.

CREATIVE GALLERIES 5TH ANNUAL. All media. Entry fee. Jury. Awards: three one-man shows. Entries due Mar. 27. Write Creative Galleries, 108 West 56th Street, New York 19, N. Y.

Portland, Maine

70TH ANNUAL EXHIBITION. Feb. 28-Mar. 28. L.D.M. Sweat Memorial Art Museum. Media: oil, watercolor and pastel. Entry fee \$3. Jury. Write Bernice Breck, 111 High Street.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION MARCH EXHIBIT. Mar. 7-31. Media: oil and watercolor. Entry fee \$3 dues; \$1 hanging fee. Jury. Prizes. Entry blanks due Feb. 24. Entries due Feb. 27. Write St. Augustine Art Association.

Springfield, Massachusetts

ACADEMIC ARTISTS ASSOCIATION 5TH ANNUAL EXHIBITION. Mar. 7-Apr. 4. For artists working in traditional or academic manners. Media: oil, watercolor and print. Entry fee \$3 for non-members. Jury. Prizes. Entry blanks and entries due Feb. 26. Write Mrs. Mary L. Keefe, Academic Artists Association, P.O. Box 1769.

SPRINGFIELD ART LEAGUE 35TH ANNUAL JURY SHOW. Mar. 7-28. Media: oil, watercolor, casein, pastel, gouache, print, drawing and sculpture. Entry fee \$4. Jury. Prizes. Entries due Feb. 24. Write Springfield Art League.

Wichita, Kansas

WICHITA KANSAS ART ASSOCIATION GALLERIES DECORATIVE ARTS-CERAMIC EXHIBITION. Apr. 11-May 11. Jury. Prizes. Entries due Mar. 16. Write Maude Schollenberger, 401 North Belmont Avenue.

Youngstown, Ohio

BUTLER ART INSTITUTE 19th ANNUAL MID-YEAR SHOW. July 1-Sept. 6. Open to all artists. Media: oil and watercolor. Jury. Prizes. Entry fee. Work due June 6. Write Secretary, Butler Art Institute, Youngstown 2.

Regional

Baltimore, Maryland

MARYLAND ARTISTS EXHIBITION. Apr. 11-May 9. Baltimore Museum of Art. Open to persons born or resident in Maryland. Prizes. Entry cards due Mar. 11. Entries due Mar. 20. Write Dorothy Hoffman, Baltimore Museum of Art, Wyman Park Baltimore 18, Md.

February 15, 1954

Brooklyn, New York

BROOKLYN ARTISTS BIENNIAL EXHIBITION. Mar. 10-Apr. 4. Open to artists residing or teaching in Brooklyn. Media: oil, watercolor, drawing, print and sculpture. Jury. Prizes. Write Department of Paintings and Sculpture, Brooklyn Museum.

Chicago, Illinois

EXHIBITION MOMENTUM MIDCONTINENTAL 1954. May. Werner's Book Store, Inc. Open to artists of the 18 midcontinental states. Media: all. Entry fee \$2. Jury. Entries due Mar. 15. Write Claire L. Nielsen, Exhibition Momentum, 2624 Troy Avenue, Chicago 47, Ill.

A.A.P.L. SEMI-FINAL EXHIBITION NEW JERSEY STATE CHAPTER. Mar. 7-26. The Woman's Club of Orange, N. J. Open to A.A.P.L. members in good standing. Media: oils, watercolors, pastels, black and white drawings. Jury. Awards. Entry fee: \$2. Entry blanks due Feb. 20. Work due Feb. 27. Write Marion Stoddard, 27 Burnett Terrace, West Orange, N. J.

Grand Rapids, Michigan

ANNUAL WESTERN MICHIGAN ARTISTS EXHIBITION. Apr. 19-May 8. Grand Rapids Art Gallery. All media and crafts. Awards. Jury. Fee: \$1. Entries due Apr. 3. Write Friends of Art, Grand Rapids Art Gallery, 230 E. Fulton Street, Grand Rapids, Mich.

Huntington, West Virginia

EXHIBITION 80. Apr. 11-May 2. Open to all artists and craftsmen beyond high school age within 80-mile radius of Huntington, and to members of Tri-State Creative Arts Association. Media: all. Entry fee \$2 for members; \$3 for non-members. Jury. Entry blanks due Mar. 20. Entries due Mar. 25. Write "Exhibition 80", Huntington Galleries, Park Hills.

New York, New York

SMALL PAINTINGS SPRING QUARTERLY. Mar. 31-Apr. 28. Media: oil. Prize: one-and two-man shows. Entries due Mar. 3, 7, 10; 3-7 p.m. Lilliput House, 23½ Elizabeth St., N. Y. C.

Norwalk, Connecticut

FIFTH ANNUAL NEW ENGLAND SHOW. June 6-July 4. Open to artists born or resident two months in New England. Media: oil, watercolor, casein, sculpture and ceramic sculpture. Entry fee \$3. Jury. Prizes: over \$2,000 cash and a one-man show at Wellons Gallery, New York. Entry cards and work due May 15, 16, 17. Write Revington Arthur, Silvermine Guild of Artists, Silvermine Road, Norwalk.

Pittsburgh, Pennsylvania

WESTERN PENNSYLVANIA SCULPTURE EXHIBITION. May 16-June 6. Pittsburgh Arts and Crafts Center. Open to sculptors of the Pittsburgh Tri-State area (Western Pa., Ohio and W. Va.). All media. Prizes. Jury. Entry fee: \$2 or \$5 membership fee. Entry cards due May 6. Work due May 11. Write Henry Burzynowicz, Arts and Crafts Center, 5th and Shady, Pittsburgh 32, Pa.

Portland, Oregon

FIFTH ANNUAL EXHIBITION OF NORTHWEST CERAMICS. May 13-June 12. Oregon Ceramic Studio. Open to artists residing in British Columbia, Idaho, Montana, Oregon and Washington. Media: pottery, ceramic sculpture and enamels. Prizes. Jury. Entries due between Apr. 12-26. Write Oregon Ceramic Studio, 3934 S. W. Corbett Ave., Portland 1, Ore.

Louisville, Kentucky

ART CENTER ASSOCIATION'S 27TH ANNUAL. Apr. 3-Mar. 9. J. B. Speed Art Museum. Open to

natives or residents of Kentucky and Southern Indiana. Media: oil, watercolor, graphics, crafts, sculpture and ceramics. Entry fee \$5. Jury. Prizes: \$1,000. Entry cards due Mar. 9; work due Mar. 15. Write Miriam Longden, Art Center Association, 2111 South 1st Street, Louisville 8, Ky.

New Orleans, Louisiana

DELGADO MUSEUM 53RD ANNUAL SPRING EXHIBITION. Mar. 21-Apr. 11. Open to members of the Art Association of New Orleans. All media. Jury. Prizes. Work due Mar. 10. Write Art Association of New Orleans, Delgado Museum, City Park, New Orleans.

San Bernardino, California

NATIONAL ORANGE SHOW. Mar. 25-Apr. 4. Open to all California artists. Media: oil, watercolor and sculpture. Jury. Entry cards due Feb. 27; work due Mar. 13. Prizes: \$1,000 purchase awards. Write National Orange Show, Exhibit Committee, P.O. Box 29, San Bernardino, Calif.

Sioux City, Iowa

OIL EXHIBITION. May. Open to artists of Iowa, Minnesota, South Dakota and Nebraska. Jury. Prizes. Entries due Apr. 15. Write Sioux City Art Center, 613 Pierce Street.

Syracuse, New York

SYRACUSE MUSEUM OF FINE ARTS 2ND REGIONAL ART EXHIBITION. Mar. 6-Apr. 4. Open to artists of central New York. Media: oil, watercolor, pastels, graphic arts, sculpture. Prizes. Write Regional Art Exhibition, Syracuse Museum of Fine Arts, Syracuse 3, N. Y.

Youngstown, Ohio

COLLEGE PRINT EXHIBITION. May 2-23. Butler Art Institute. Open to faculty and students of accredited colleges and universities. Media: all graphics. Jury. Prizes: \$250 purchase awards. Entry fee \$2. Entry cards due Apr. 7; entries due Apr. 14. Write David P. Skeggs, Art Department, Youngstown College, Youngstown, Ohio.

Scholarships

CRANBROOK ACADEMY OF ART MEMORIAL SCHOLARSHIPS. Six memorial scholarships of \$750 are available to creative artists of outstanding merit. Applications will be received until Feb. 15. Write Cranbrook Academy, Bloomfield Hills, Mich.

TUPPERWARE ART SCHOLARSHIP. Three scholarships of \$2,400 open to all artists under 40 from three districts in the U.S. each year. This year awards will be from New York, Chicago and San Francisco. Write Tupperware Art Fund, Orlando, Fla.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP. Open to graduates of higher institutions of learning in music, art and architecture. \$1,000 for advanced study of fine arts in the U.S. or abroad. Applications, due May 15, available from Dean Rexford Newcomb, College of Fine and Applied Arts, Architecture Bldg., University of Illinois, Urbana, Ill.

PULITZER TRAVELING SCHOLARSHIP. A \$1,500 scholarship is offered to students between 15 and 30 years of age, currently enrolled in any accredited U. S. art school. Applicants must submit for jury consideration a representative group of work in fine medium only. Entry blanks due Mar. 22; work due Mar. 20. Write Vernon C. Porter, director, National Academy of Design, 1083 5th Avenue, N. Y. 28, N. Y.

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Penn Academy continued from page 30

Some well known names in this show are not at their best. Ben Shahn's *Homeric Struggle*, hung above the organic subtleties of Marin's painting, seems thin and contrived. Jack Levine's *Gangster's Funeral* seems more caricature than painting, the anatomies of his figures suddenly undergoing lumps and bulges, as if his canvas were a distorting amusement-park mirror; Karl Zerbe's *Harlem* is weakened by a potpourri of small unresolved forms.

Karl Knaths, on the other hand, is especially well represented here by his handsomely organized *Distant Sail*, which creates luminosity from sensitive relationships of matted colors. John Alton's *Thieves in a Fishmarket*, Abraham Rattner's *Crucifixion in Yellow*, Vasilieff's *Still Life With Green Bowl*, James Lechay's *Pier With Boat Forms*, Hobson Pittman's *Interior With Flowers* differ in their pictorial approach but emerge as consistent and convincing expressions in paint.

The Academy's sculpture section, usually burdened with weighty trivia, is leavened this year by some excellent pieces: David Smith's *Entrance*, 1951, Roszak's *Whaler of Nantucket*, Lipchitz' *Gertrude Stein*, Alexander Calder's *Large Gypsophila on Black Spike*. Prizes are awarded to Karen de Harootian's *Descent From the Cross*, to Hugo Robus' *One to Another* and Oronzio Maldarelli's *Mountain Mother*.

Pollock continued from page 15

ture of a man under duress, one who knows what the stakes of painting are, and who has decided to make a recapitulation, without giving up any ground, and before moving ahead.

In *Grayed Rainbow*, a painting in his most familiar style, I found areas of pink blotches applied in such a way that the only words to describe

Brooks continued from page 15

have been combined with another medium, crayon, and the results justify the artist's technical departure. The flowing cascades of his earlier canvases are now modified by a rougher, more dry tactility, a greater concreteness.

L-1953 is interspersed with brusquely scraped or scratched wax strokes, disposed through the painted

A total of 458 works appear in the exhibition and artists from 34 states are represented. Vaclav Vytlacil, as chairman of the painting jury, shows a *Pompeian Figure*, but must have exercised considerable influence in the selection of so many non-figurative paintings, among them such outstanding canvases as Kenzo Okada's *No. 2—1953*, James Brooks' *S—1951*, Stephen Pace's *Tempest*, Cameron Booth's *Suit of Night*, Charles Littler's *Objects*, Carl Holty's *Medieval Legend*, and Reinhardt's *No. 22—1953*.

On opening night I watched Philadelphians staring incredulously at these shockers, groping for points of contact, and wondered whether my experience the day before could be of help. I had come to review the show during the last nailing of pictures by the Academy workmen. Discovering my own canvas hung neatly on its side, I called its predicament to a picture hanger's attention. How did I know, he asked. I pointed to the signature, dangling like a tail from the top. "Oh," he said, "we don't look at the front of the picture; we go by the tag on the back."

At the Van Gogh show so many people had been happily reading the tags beside the paintings, rather than the paintings themselves; I wondered whether the Academy, on opening night, might have mercifully reversed the non-figurative paintings, so that Philadelphia conservatives could read the tags instead.

the sensation are "tenderness" or "pathos". This is a new experience in Pollock, and I am very glad to be able to report it; for while one can have nothing but admiration for the heroic qualities of his work, and the spirit of which it is a symbol, it is good to find this intimate and winsome note, too.

whiteness like winter growths pushing through snow. *M-1953*, one of his strongest paintings, plays a crayoned luminosity over and under the films of oil; broad sweeps of white destroy and rebuild areas. A more conscious authority disciplines his invention, enhancing, rather than detracting, from those qualities inherent in his previous work.

GUADALAJARA SUMMER SCHOOL

The accredited bilingual summer school sponsored by the Universidad Autónoma de Guadalajara and members of the Stanford University faculty will be offered in Guadalajara, Mexico, June 27-August 7, 1954. Offerings include art, creative writing, folklore, geography, history, language and literature courses. \$275 covers six-weeks tuition, board and room.

Write Prof. Juan B. Rael, Box K,
Stanford University, Calif.

Art Digest

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Auctions



Belgian Congo Mask. To be sold at Park-Bernet February 24.

Auction Calendar

February 19 & 20, 1 P.M. Plaza Art Galleries. Sale of French furniture, porcelains, tapestries, silver, paintings, rugs & a Steinway grand piano from the estate of Byrd Rockwell & others. Exhibition from February 16.

February 19, 1:45 P.M. Parke-Bernet Galleries. Sale of rare Near Eastern pottery including Persian & Indian miniatures, Egyptian & classical antiquities, Jewish & other ritual silver from the property of Mrs. M. Parish-Watson, the residual property from the Dikran Kelejian collection & other owners. Exhibition from February 13.

February 20, 1:45 P.M. Parke-Bernet Galleries. Sale of fine French furniture; Venetian, French & other 18th century paintings from the collections of Musée de Villeneuve-Favon & Jean-Paul Larivière, both of Paris, & the property of Mrs. Henrietta Ritter & other owners. Exhibition from February 13.

February 24, 8 P.M. Parke-Bernet Galleries. Sale of modern paintings, drawings & prints from various owners including property of Russell Brown, Mrs. Alfred C. Clark & other owners. Among the paintings are work by Signac, Utrillo, Vlaminck, Rouault, Childe Hassam & Grandma Moses. Sale will also include a group of African & other primitive sculptures & Benin bronzes. Exhibition from February 20.

February 25, 8 P.M. Plaza Art Galleries. Sale of oil paintings ranging from old masters to the 19th century from a western museum & other owners. Exhibition from February 23.

February 26 & 27, 1 P.M. Plaza Art Galleries. Sale of English & American furniture & decorations from the estate of William Alexander Duren & others. Exhibition from February 23.

February 26 & 27, 1:45 P.M. Parke-Bernet Galleries. Sale of English furniture & decorations from the property of Mrs. Paul W. Gallico & other owners. Included in a small group of paintings is "Approaching Storm" by Thomas Moran. Exhibition from February 20.

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SKOWHEGAN, MAINE

February 15 1954

Calendar of Exhibitions

ALBANY, N.Y. Institute To Feb. 25; Jenne Magafan Memorial.
ALBION, MICH. College Mar. 2-19: J. Crane; Mich. Print. Soc.
ATHENS, GA. Museum Feb. 15-Mar. 11: Ceramic Nat'l.
 Univ. To Mar. 6: Amer. Ann'l (Fla. Gulf Coast).
BALTIMORE, MD. Museum Mar. 2-30: Design in Scandinavia.
BIRMINGHAM, ALA. Museum Feb. 21-Mar. 6: Scholastic Ex.; Mar. 7-Apr. 3: L. Dodd.
BOSTON, MASS. Brown Feb. 22-Mar. 6: P. Ghikas.
 Childs Feb.: Prints, Ptg.
 Dot & Richards Feb. 22-Mar. 13: Manievich.
 Institute To Feb. 27: School Awards. Mirski Feb. 23-Mar. 15: N. Burwash, sculp.
 Shore Studio Feb.: 30 Cont. Artists. Vose Feb.: A. K. D. Healy.
CHARLOTTE, N.C. Mint Museum To Mar. 2: Argentine Ptrs.
CHICAGO, ILL. Arts Club To Feb. 25: J. Heliker; W. Congdon.
 Frumkin To Mar. 6: J. Anderson, sculp.
 Holmes To Mar. 4: C. Aronson, B. Aubin.
 Institute To Feb. 25: Sargent, Whistler, Mary Cassatt; To Apr. 1: John Marin, Memorial.
 Lawson To Feb. 28: M. Hoff.
 Linn Feb.: K. & E. Kelley.
 Nelson To Mar. 5: F. Kleinholz.
 Newman Brown To Mar. 5: F. Muhs.
 Oehlschlaeger Feb.: L. Bosa.
 Stevens-Gross To Mar. 5: D. Anderson.
CINCINNATI, OHIO Museum To Mar. 21: Berthe Morisot and Her Circle.
CLEVELAND, OHIO Museum To Mar. 14: Vuillard; To Mar. 7: H. Fuseli.
DALLAS, TEX. Museum To Feb. 28: Ptrs. of the West; To Mar. 7: Crafts Ann'l; Sculpture.

DAYTON, OHIO Institute Feb.: Jacolet Prints; Mar.: Art Center Ann'l.
DENVER, COLO. Museum Feb.: "Big and Little."
DES MOINES, IOWA Art Center To Mar. 7: Iowa Ann'l.
DETROIT, MICH. Institute To Feb. 28: Villon Prints; English Ceramics.
FITCHBURG, MASS. Museum Feb.: Early Amer. Decoration; A. Iacovelli.
HARTFORD, CONN. Athenaeum To Feb. 28: Scholastic Awards.
HOUSTON, TEXAS Conf. Arts Museum Feb. 21-Apr. 4: Ceramics.
 Museum Feb. 17-28: H. Cook; Feb. 21-Apr. 4: Chinese Sculp.
KANSAS CITY, MO. Nelson Gallery To Mar. 7: J. Albers; Feb.: Kansas Painters.
LOS ANGELES, CAL. Cowie Feb.: Amer. Ptg.
 Haffield Feb.: Fr. & Amer. Ptg.
 Kantor Feb.: Cont. Amer.
 Landau Feb.: Cont. Amer.
 Museum To Mar. 7: S. Calif. Serials.
 Univ. Gallery To Mar. 15: Irish Show.
LOUISVILLE, KY. Speed Museum To Mar. 17: Mrs. H. B. Speed Memorial; To Mar. 14: Rousaut Ptg.
LYNCHBURG, VA. Randolph-Macon Feb. 21-Mar. 20: 43rd Ann'l, Amer. Ptg.
MILWAUKEE, WIS. Institute To Mar. 18: History of Glass.
MINNEAPOLIS, MINN. Institute To Feb. 28: Japanese Ptg.; To Mar.: Braque & Picasso.
 Univ. Gallery To Mar. 5: Swiss architecture; W. Mitchell.
 Walker Center To Mar. 7: Upper Midwest Biennial; J. Ernst; To Mar. 15: B. Fuller.
MONTCLAIR, N.J. Museum To Feb. 28: "The Changing Pattern-Life in America."
NEWARK, N.J.

Museum Feb.: Minutes, Days and Years; Amer. Ptg.
NEW HAVEN, CONN. Yale Gallery To Mar. 7: Subjects from Shakespeare.
OMAHA, NEBR. Joslyn Museum To Mar. 16: C. Russell; To Mar. 18: "The Midwest."
ORONO, ME. Univ. Gallery Feb.: L. Kruger.
PASADENA, CAL. Institute Feb.: H. Gebhardt, J. Horton, sculp.
PHILADELPHIA, PA. Academy Feb.: 149th Ann'l Ptg. & Sculpt.
PORTLAND, ORE. Alliance To Feb. 21: H. Meylan, B. Kamhiere; To Mar. 7: Dutch Moderns; de Bruax To Feb. 20: Van Moppes.
 Donovan To Feb. 27: W. Ferguson.
 Hender To Feb. 27: G. McNeil.
 Little Feb.: Phila. Artists.
 Lush To Feb. 20: Academy & Tyler Students.
 Museum To Feb. 28: Van Gogh.
 Print Club To Feb. 26: 28th Ann'l.
 Schurz Foundation Feb.: C. Magnus.
PITTSBURGH, PA. Carnegie Institute To Feb. 27: A. Dioda, W. Kienbusch; To Mar. 11: Assoc. Artists of Pittsburgh Ann'l.
SEATTLE, WASH. Museum To Mar. 7: Smith College Coll.
SIOUX CITY, IOWA Poughkeepsie, N.Y.
 Art Center To Feb. 28: Marvel Cox.
SPRINGFIELD, MASS. Museum To Feb. 21-28: Floral Subjects.
 Smith Museum To Feb. 28: Syracuse Wcols.
SUMMIT, N.J. SUMMIT, N.J.
 Art Assoc. To Feb. 28: Assoc. Artists of N. J.
SYRACUSE, N.Y. Museum To Feb. 28: Picasso Ptg; Toulose-Lautrec Posters.
TACOMA, WASH. Art League To Mar. 7: "Smith College Collects."
TOLEDO, OHIO Toledo Museum To Feb. 28: Gavarni Drawgs; To Mar. 7: H. Littleton; M. Young.
TULSA, OKLA. Philbrook Feb.: Grandma Moses; Taos Ptg.
UTICA, N.Y. Munson-Williams-Proctor To Feb. 28: Central N.Y. Artists Annual.
WASHINGTON, D.C. Corcoran Feb.: Amer. Figure Ptg.
NATIONAL GALLERY Feb.: Index of Amer. Design: Flemish & Dutch Masters.
NATURAL HISTORY MUSEUM To Feb. 26: Soc. of Wash. Artists Annual.
SMITHSONIAN To Feb. 28: I. Aronson, Whyte Gallery To Feb. 28: E. Carter.
WESTPORT, CONN. Kipnis Gallery To Mar. 4: Gubert-Helfrich.
WILMINGTON, DEL. Art Center Feb.: International Salon, Photo.
WORCESTER, MASS. Museum To Mar. 28: Worcester County Show.

New York City

Museums

Brooklyn (Eastern Pkwy) To Mar. 1: "Take Care."
City of N.Y. (5th at 103) Feb.: Regional Marsh; "Tides of Time."
Cooper Union (Cooper Sq.) To Mar. 6: American Drawings.
Guggenheim (5th at 88) From Feb. 16: Younger European Painters; New Acquisitions.
Jewish (5th at 92) To Mar. 22: Mod. Ptg.; To Mar. 3: "Then and Now" (former pupils of Educational Alliance); Ptg by Meyer Lieberman.
Metropolitan (5th at 82) Feb.: Amer. Ptg. 1754-1954; Art & Anatomy; From Feb. 19: Medieval & Renaissance Art.
Modern (11 W 53) To Mar. 21: Ancient Arts of the Andes; To Mar. 4: Amer. Graphic Designers.
Nat'l Academy (5th at 89) Feb. 25-Mar. 14: Amer. Watercolor Society.
Natural History (Cent. Pk. W. at 79) Feb. 19-Mar. 9: N. Y. Society of Ceramic Arts.
N.Y. Historical Society (Cent. Pk. W. at 77) Feb.: American Folk Art.
Riverside (310 Riv. Dr. at 103) To Feb. 28: Painters & Sculptors of New Jersey.
Whitney (10 W. 8) To Mar. 7: George Grosz.

Galleries

A.A.A. (711 5th) Feb. 25-Mar. 13: A. Blatas; To Feb. 20: B. Groth.
A.C.A. (63 E 57) Feb. 15-Mar. 6: A.C.A. Artists.
Alan (32 E 45) To Feb. 20: K. Zerbe; Feb. 23-Mar. 17: C. Oscar; J. Squier, sculp.
Argent (67 E 59) To Feb. 20: A. King; Feb. 22-Mar. 13: A. Mittelman.
Artisan (32 W 58) To Feb. 27: Gromen.
Artists' (851 Lex. at 64) To Feb. 25: S. Pace; Feb. 27-Mar. 18: G. Girona.
Babcock (38 E 57) Feb. 15-Mar. 6: L. Manso.
Barbiton, Little (Lex. & 63) To Feb. 28: N. Seale.
Barbiton-Plaza (50th & 6th) Feb.: L. Liberts.

Barzansky (644 Mad. at 61) Feb. 15-Mar. 1: J. A. Ernst.
Borgenicht (61 E 57) Feb. 15-Mar. 6: Moller.
Cadby-Birch (21 E 63) To Mar. 5: Mori.
Caravan (132 E 65) To Feb. 28: Life Indoors and Outdoors.
Carlebach (937 3rd at 56) Feb.: Peruvian Art.
Carstairs (11 E 57) Feb. 13-Mar. 6: Nuala, drwgs.
Chapelle (48 E 57) Feb.: Fr. & Amer. City Center (131 W 55) Feb.: Cont. Art.
Coeval (100 W 56) Feb. 15-Mar. 6: Group.
Contemporary Arts (104 E 57) To Feb. 27: J. Wolins.
Cooper (313 W 53) To Mar. 13: Group Creative (108 W 56) Feb. 20-Mar. 5: A. C. Mason; Feb.: H. Liedloff.
Crespi (205 E 58) Feb. 22-Mar. 6: E. Frank.
Davis (231 E 60) Feb. 15-Mar. 6: Abramson.
Downtown (32 E 51) Feb.: International Show.
Durlacher (11 E 57) To Mar. 6: R. Ironside.
Duveen (18 E 79) Feb.: Old Masters.
Egan (46 E 57) Feb. 15-Mar. 15: F. H. Smith.
Eggleslon (969 Mad. at 76) Feb. 15-27: L. Fliegel; Feb. 22-Mar. 6: A. Pallain.
Eighth St. (33 W 8) To Feb. 21: Wcols; Feb. 22-Mar. 7: W. Fisher.
Feigl (601 Mad.) Feb.: Amer. & Europ. Ferargil (19 E 55) Contact F. N. Price.
Fried (6 E 65) To Feb. 27: Balla, Severini.
Friedman (20 E 49) Feb.: A. Dietrich; R. Johnson.
Galerie Chalette (45 W 57) To Mar. 13: Miro.
Gallery East (7 Ave. A) To Feb. 28: Realism & Romanticism.
Gallery 47A (47 Ave. A) To Feb. 27: C. Engren.
Galerie Moderne (49 W 53) To Feb. 27: M. Chabor.
Galerie Etienne (46 W 57) Feb.: C. Amiel.
Galerie Sudamerica (866 Lex.) To Feb. 27: 8 Latin Americans.

Gallerie Urban (234 E 58) To Mar. 6: V. Malta.
Ganso (125 E 57) Feb. 15-Mar. 6: R. Wilson.
Graham & Sons (514 Mad.) Mar. 1-31: Selections from a Dealer's Choice.
Grand Central (15 Vand.) Feb. 16-27: B. Balchen; Feb. 23-Mar. 6: G. L. Nelson.
Grand Central Moderns (120 E 57) To Mar. 5: F. Conway.
Hacker (24 W 58) To Mar. 6: T. Schwartz.
Hansa (70 E 12) To Feb. 20: 3 Ptrs.; Feb. 22-Mar. 6: P. Beattie.
Heller (63 E 57) Feb. 15-Mar. 6: Slobockina.
Hewitt (18 E 69) Feb.: Bostelle.
Hirsch & Adler (270 Park) To Feb. 20: 200 Years of Amer. Art.
Jackson (22 E 66) To Feb. 28: American Paintings.
Jacobi (40 W 52) To Mar. 6: B. Benno; E. Guteman.
Janis (15 E 57) To Feb. 27: J. Pollock.
Karins (35 E 57) Feb.: Cont. Ptg.
Karling (19½ E 62) To Feb. 27: Mane-Katz.
Kennedy (785 5th at 59) Feb.: Society of Amer. Graphic Artists.
Knoedler (14 E 57) To Feb. 20: Loan Ex.
Koontz (400 Mad. at 57) To Feb. 20: L. Steppat; Feb. 23-Mar. 13: Baziotes.
Korman (1835 Mad. at 69) Feb. 16-Mar. 6: C. Hill.
Kottler (108 E 57) To Feb. 20: E. Druja Forsu; Feb. 22-Mar. 6: Salle.
Kraushar (32 E 57) Feb. 14-Mar. 6: R. Cowles.
Lavton (197 Bleeker) Feb.: Cont. Ptg.
Lilliput (23½ Eliz.) Sun & Wed. 3-7 p.m. Woodman Retro.
Little (10 7th, So.) To Feb. 25: M. Foster.
Little Studio (680 Mad.) Feb.: Cont. Ptg.
Lucas (36 E 28) Feb.: Prints, Maps.
Matisse (41 E 57) Feb.: Fr. Mod. Ptg.
Matrix (26 St. Marks Pl.) Feb. 23-Mar. 13: R. Jorgensen, M. Kahane.
Midtown (17 E 57) To Feb. 27: D. Kingman.
Mitch (55 E 57) Feb. 15-Mar. 6: H. Pittman.

Art Digest

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